श्रीमुम्मडिकृष्णराज ओडेयर् विरचितः

श्रीतत्त्वनिधिः

चतुर्थः सम्पुटः

ब्रह्मनिधिः

(आङ्ग्लानुवादसहितः)



MUMMADI KṚṢṆARĀJA WOḌEYAR'S

ŚRĪTATTVANIDHI

VOLUME - 4

BRAHMANIDHI

(With English Translation)

English Translation

by

Vidvan. Dr. H.V.NAGARAJA RAO M.A., D.Lit.



ORIENTAL RESEARCH INSTITUTE

UNIVERSITY OF MYSORE, MYSURU

2015

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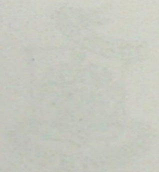
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प्राच्यविद्यासंशोधनालयग्रन्थमाला - २०५

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ब्रह्मनिधिः

(आङ्ग्लानुवादसहितः)



गौरवसम्पादकः

प्रा. के.एस्.रङ्गप्पः

पिएच्.डि., डि.एस्सि., एफ़्.आर्.एस्.सि., एफ़्.एन्.एस्सि.

कुलपतिः, मै.वि.वि.

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अलङ्कारशास्त्रविदुषी

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(1863-1894 A.D.)

Ruler of erstwhile Mysore State

Founder of Oriental Research Institute, Mysuru

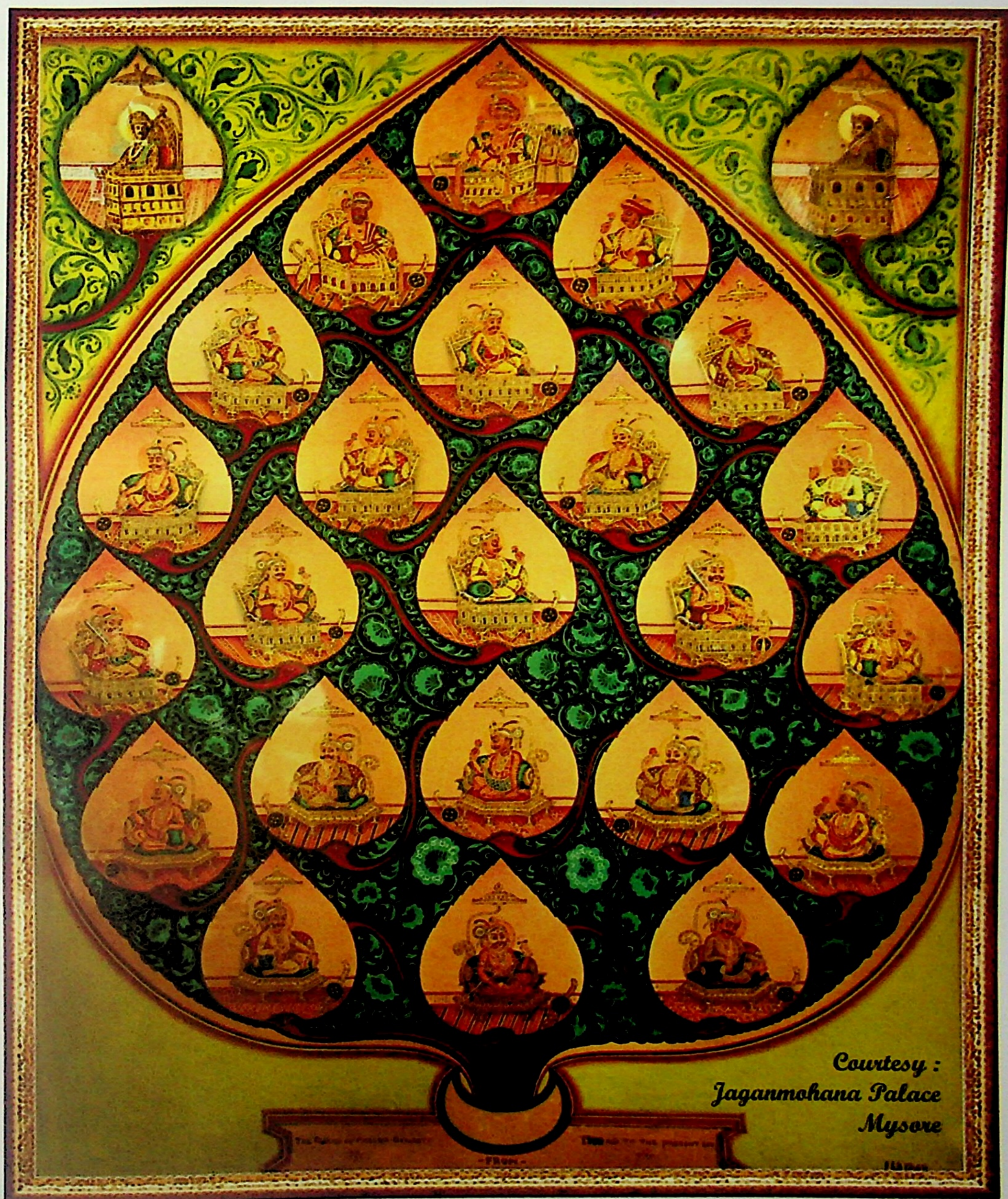


His Highness Śrī Mummaḍi Kṛṣṇarāja Woḍeyar

(1794-1868 A.D.)

Ruler of erstwhile Mysore State

Author of Śrītattvanidhi



Vaṁśa Vṛkṣa of Mysūru Woḍeyars

(1399-1974 A.D.)

The Admirer of Sanskrit Literature



Prof. K.S. RANGAPPA

Honorable Vice-chancellor

University of Mysore, Mysuru

FOREWORD

*I deem it as a rare privilege to write these lines as Foreword to **Brahmanidhi** the fourth volume of **Śrītattvanidhi** written in Sanskrit language by His Highness Kṛṣṇarāja Woḍeyar-III, popularly known as Mummaḍi Kṛṣṇarāja Woḍeyar, the ruler of erstwhile Mysore State. His Highness was a versatile writer, a distinguished scholar, cultural reformer of old Mysore state and above all a humanist. The first three volumes of this magnum opus of Kṛṣṇarāja Woḍeyar-III have been already published by the University of Mysore under 'Oriental Research Institute Publication Series'. They were well-received by the admirers of Indian art, culture and literature both at home and abroad. Hope the scholarly world extends a warm welcome to this **'Brahmanidhi'** part of Śrītattvanidhi with its translation into English and Kannada languages.*

***Śrītattvanidhi** encompasses almost all fundamental aspects of Hindu mythology and religion in a nutshell. The significance of this work lies in the iconographic description of each and every aspect of Hinduism. This masterpiece of His Highness Kṛṣṇarāja Woḍeyar-III certainly excels other encyclopaedic works written in Sanskrit such as **Mānasollāsa (Abhilaṣitārthacintāmaṇi)** of Bhūlokamalla Someśwara-III of 12 century and **'Śivatattvaratnākara'** authored by Keḷadi Basavappanāyaka of 18th century. The illustrative colour paintings add to the uniqueness of **Śrītattvanidhi**.*

*During my occasional visits to Oriental Research Institute, I had seen all the nine volumes of this stupendous manuscript of **'Śrītattvanidhi'** with its more than one thousand elegant paintings. It is a matter of great pride for the University of Mysore to publish this monumental work and I wish all success to Dr. (Mrs.) H.P.Devaki, the Director of Oriental Research Institute and her team, who is also responsible for the publication of **Śaktinidhi** the first volume of **Śrītattvanidhi** in 1997. The textual portion of **Brahmanidhi** rendered into English by Vidvan Dr. H.V.Nāgarāja Rao, a scholar of international reputation and to Kannada by Vidvan Dr.T.V.Satyanārāyaṇa, will serve as a beacon shedding light for researchers. In addition, laymen can also enjoy the fragrance of Sanskrit works like **Śrītattvanidhi**.*

*This volume **Brahmanidhi**, I am sure, will be received well by scholars, connoisseurs of traditional Indian knowledge and also the reading public interested in Hindu Mythology.*

Mysuru

Prof. Dr . K.S.RANGAPPA
Vice-chancellor, UoM

EDITOR'S NOTE

Dhiyo yo naḥ prachodayāt is the eternal prayer in the famous Gāyatrī mantra for invoking right wisdom and knowledge. Under the shelter of century old University of Mysore, the Oriental Research Institute is disseminating and promoting ancient knowledge scripted in Sanskrit language, hidden in those palm leaf and paper manuscripts preserved in the Institute for the past 124 years. So far about 204 unpublished manuscripts were edited, printed and published under 'Oriental Research Institute Series'. *Śrītattvanidhi* is a magnificient paper manuscript preserved in this Institute and a precious gem of Sanskrit literature containing nine volumes. The royal author of this work is His Highness Kṛṣṇarāja Woḍeyar-III, who was the king of erstwhile Mysore State from 30 June 1799 to 27 March 1868. This encyclopaedic multivolme *Śrītattvanidhi* is a masterpiece among all the works authored by Kṛṣṇarāja Woḍeyar-III alias Mummaḍi Kṛṣṇarāja Woḍeyar.

I feel immensly honoured to edit and publish *Brahmanidhi* the fourth volume of *Śrītattvanidhi*. Among the nine volumes of this stupendous manuscript the first three volumes have been published under 'Oriental Research Institute Series' and well received by scholars from the different parts of the world. I must remember here the encouragement and academic support to the Oriental Research Institute extended by the top officials of the University of Mysore true to the motto of the University *na hi jñānena sadṛśam pavitram iha vidyate*. The Honorable Vice-chancellor Prof. K.S. Rangappa a Scientist of international fame, cultured administrator and a very kind educationist richly deserves salutations from the staff of Oriental Research

Institute. This publication of *Brahmanidhi* will be another milestone in the progress of this prestigious Institute.

About Procuring the Manuscript of *Śrītattvanidhi* :

9th February of 1954 was a memorable day for the Oriental Research Institute, popularly known as ORI that was established in the year 1891, by His Highness Śrī Chāmarāja Woḍeyar-X, the adopted son and the successor of His Highness Kṛṣṇarāja Woḍeyar-III. On that day, a precious gem of Sanskrit literature, still in unpublished manuscript form, written in 19th century by Kṛṣṇarāja Woḍeyar-III, was about to be included in the manuscript library section of the Institute. Vidvan M.N.Viśveśvara Jois, a Research Assistant working in those days at Oriental Research Institute was officially deputed to bring the stupendous manuscript of *Śrītattvanidhi* from the place of Śrī Basavarāja Bahaddūr, a resident of Chamundipurum, Mysore. Viśveśvara Jois collected the manuscript of *Śrītattvanidhi* on behalf of ORI from Basavarāja Bahaddūr and handed it over to the custody of Vidvan H.R. Raṅgaswāmy Iyengar, the then curator of the ORI, for preservation. All these events are documented in the old ledger No.4 - page 35, maintained in the library of ORI. Thus, the manuscript of *Śrītattvanidhi* with its marvelous paintings, authored by His Highness Kṛṣṇarāja Woḍeyar-III, now a precious gem among the paper manuscripts of ORI attracts eminent professors and research scholars from the corners of the world. The manuscript remained untouched until 1981. It was Dr. G. Marulasiddiah, who made a genuine effort for its preservation in 1981 and to some extent for its publication.

The Saga of publishing *Śrītattvanidhi* :

About fourtyfive years ago, most probably in 1969, some preliminary preparations were made to publish this illustrative manuscript of *Śrītattvanidhi* by Dr. G. Marulasiddiah, the then Director of Oriental Research Institute. Unfortunately he could not get financial support for this venture. But, he took all essential measures to preserve the paper manuscript of *Śrītattvanidhi*. Śrī Śrīnivāsan and H.S.Subba Rao, who were very sincere staff members in the microfilm section of the institute, did the preservation job in a novel method which ensured that the manuscript is intact and safe. Each folio of the paper manuscript was placed under two layers of thick paper-frame. Again each paper frame with a manuscript folio in the middle was covered by transparent plastic sheets on both sides. Now, in these days also the elegant colour paintings of the manuscript are amazing as they were earlier. Dr.G. Marulasiddiah left this world all of a sudden on 20th April 1981, with his ardent desire for publishing *Śrītattvanidhi* unfulfilled. None of the Directors of Oriental Research Institute till 1992 evinced interest to publish *Śrītattvanidhi*. An attempt was made once again in the year 1992 by Dr R.S. Śivagaṇeśa Mūrthy and transliteration of the Kannada script of the original manuscript of *Śrītattvanidhi* into Devanāgari script was going on when Dr. Śivagaṇeśa Mūrthy also died untimely in a road accident in September month of the same year 1992. His dream of publishing *Śrītattvanidhi* did not come true. In the year 1994 , Dr.B.A. Doddamani who took charge as the Director of Oriental Research Institute, arranged for the translation work of the first volume *Śaktinidhi*. While translation was in progress, efforts were made by him to get the financial support from the

are red, leaf green, golden yellow, saffron and black, pale-red, parrot green, grey mixed blue are also used. The different poses of Yoga are illustrated only through the line diagrams.

Significance of *Śrītattvanidhi* (Text of *Śrītattvanidhi*) :

Śrītattvanidhi is a compendium dealing with different themes of traditional knowledge with iconographical illustrations. As declared by the author in the opening verses of *Śaktinidhi*, the *Vedas, Āgamas, Tantras, Purāṇas* and *Dharmaśāstras, Itihāsa, Mantraśāstra, Jyotiṣa* and *Śilpa* are the perennial sources for this encyclopaedic compilation.

Nigamāgama-tantrāṇām purāṇavacasāmapi ||

Dharmaśāstretihāsānām upatantragirāmapi |

Mantra-jyotiṣa-śilpānām sāram saṅgṛhya tattvataḥ ||

(Verse no.5B-6)

The title of this treatise is also symbolic. The compound word *Śrītattvanidhi* is intentionally chosen by Kṛṣṇarāja Woḍeyar-III to name his 'magnum opus'. The term 'Śrī' connotes beauty, glory, splendor, nobility and it is also the name of goddess Lakṣmi. 'Śrī' is also used as the honorific prefix to show respect in case of humanbeings, most commonly used honorific for men is akin to the term 'Mister' in English language. It is used in the sense of holy, sacred etc. when used before the names of gods, sages and holy books, *'siddham siddhādhikārāṃśca śrīpūrvam samudīrayet'*. The term 'tattva' has various meanings such as truth, reality, a true principle etc. 'Nidhi' means treasure, source, ocean (jalanidhi , toyanidhi, taponidhi) etc. The nine divine 'nidhis' of Kubera are *Padma, Mahāpadma, Śaṅkha, Makara, Kacchapa, Mukunda, Kunda, Nīla* and *Kharva* according to Indian mythology. Basic

inspiration for the titles of the nine volumes of *Śrītattvanidhi* appears to be these nine divine treasures (nidhis) of Kubera. Thus, the term *Śrītattvanidhi* literally means the "Holy Treasure of Realities" (holy treasure of true principles). It is an encyclopaedic treatise interspersed liberally with iconography. The entire work is a team effort under the stewardship of Kṛṣṇarāja Woḍeyar-III. This royal author was himself an inherited unique genius, multitalented scholar, a gifted poet and prolific writer. He assembled efficient scholars and experts in these subjects and after a detailed discussion on the subject, commenced the writing of the treatise. Parallelly, he also employed highly competent and famed miniaturists namely Jāvagallu-narasimhaiah, Nagunahalli-nārāyaṇappa, Vīraṇṇa, Aḷasiṅgrayya, Sundarayya, Nelamaṅgala-raṅgappa, Durgada-kṛṣnappa, Gurikāra-tippaṇṇa, Tañjāvūr-koṇḍaiah, Veṅkaṭasubbu for this purpose. The author, it appears, used to describe the gods and goddesses with minute details to the miniaturists before going to execute the painting work. The scribes of the textual portions might have been efficient both in Sanskrit and Kannada languages and experts in calligraphy. The final body of the work brings together several forms of gods and goddesses with their gorgeous dress and jewellery, weapons and vehicles in accordance to their portfolio. Thus, *Śrītattvanidhi* is a mythological encyclopaedic volume for those interested in Indological studies, a 'Hand book' of guidelines for art and craftsmen, sculptors and miniaturists on Iconography and Iconology of South India.

Sources of *Śrītattvanidhi*:

Each volume 'nidhi' is a treasure house of Knowledge based on hundreds of Sanskrit original sources. Most of these sources were still in manuscript

form when Kṛṣṇarāja Woḍeyar-III decided to compose the encyclopaedic volume *Śrītattvanidhi*. Some of them are *Nṛsimhaprasāda, Ṣoḍaśīkalpa, Caṇḍīkalpa, Lalitopākhyāna, Jñānārṇava, Ṣoḍhākalpa, Śaivāgama, Skandayāmalakalpa, Kāraṇāgama, Pratyaṅgirakalpa, Mahālakṣmīratnakośa, Nāradasaṁhitā, Sudarśanasaṁhitā, Ahirbudhnyasaṁhitā, Vārāhīkalpa, Syāmalākalpa, Tripurasundarīkalpa, Śāradātilaka (Tantra work), Padmapurāṇa, Somanāthavallī-mantraśāstra, Śābaratantra, Siddhaśābara-tantra, Indrākṣīkalpa, Bhavānīkalpa, Tulasīmāhatmya, Mārkaṇḍeyapurāṇa, Pāñcarātrāgamasaṁhitā, Atharvaṇarahasya, Āśvalāyanakalpa, Bhāgavata, Skandapurāṇa, Nṛsimhapurāṇa, Bhṛgusaṁhitā, Padmottarakhaṇḍa, Mantrasāra, Hemādri-dānakhaṇḍa, Uddāmatantra, Dattātreyakalpa, Śaṅkarasaṁhitā, Mudgalapurāṇa, Bhaṭṭabhāskarīya, Āgneyapurāṇa, Śaivāgamaśekhara, Mallāri-māhātmyam, Bhairavakalpa, Āyurvedatantra, Prayogaratna, Śivayogarahasya, Dharmaśāstrācārakhaṇḍa, Brahmāṇḍa-purāṇa, Tantrasāra, Mayūkha (Dānakhaṇḍa), Siddhāntaśekhara, Smṛtimuktāphala, Jyotiṣārṇava, Yatirājasaptati, Madanaratna-jyotiśśāstra, Parāśaramādhavīya, Daivajñavilāsa, Nakṣatracūḍāmaṇi and Sūryasiddhānta, Svaracūḍāmaṇi* and other works on music.

Encyclopaedic Evaluation of *Śrītattvanidhi* :

Hindu mythology evolved in its germinal form in vedic-saṁhitās. The vedic people believed in the existence of many gods and goddesses who are nothing but personification of different forces of nature. Some of these forces are recognized in the name of Agni, Indra, Vāyu, Varuṇa etc. Their iconographical representation can be traced back in the vedic mantras. For instance in Ṛgveda the fire god Agni is described as having four horns, three feet, two heads,

with seven arms etc., *'catvāri śṛṅgaḥ trayo'sya pādāḥ dve śīrṣe saptahastā-so'syāḥ'* (Ṛgveda, IV-58-3). Thus, anthropomorphic polytheism with iconographical description that emerged in vedic saṁhitās gradually developed in course of time, highlighted in the Purāṇas, reached its zeneith in the works like *Śrītattvanidhi.* Each volume 'nidhi' is a treasure house of Knowledge based on hundreds of Sanskrit original sources starting from the Vedas down to the sanskrit literary sources of 18th century like *'Śivatattva-ratnākara'* an encyclopaedic volume written by Basava-bhūpāla of Keḷadi.

The textual portion of *Śrītattvanidhi* appears to be a prayer book of meditational verses addressed to gods and goddesses. But, for a meticulous reader it furnishes every aspect of Indian learning with very rare icons of some gods and goddess. For instance, iconographical description of each syllable of Sanskrit alphabet beginning from 'a' to 'kṣa' in *Śaktinidhi,* and also iconographical illustrations of four Vedas, Upavedas, Vedāṅgas, seven svaras (saptasvaras) of music, varieties of 'rāga' and 'tāla' with their icons and their subvarieties in Brahmanidhi is another noteworthy aspect of *Śrītattvanidhi.* In addition to the mythological information, other topics such as features of cosmos, planets and stars, cycle of zodiac with artistically painted illustrative icons in *Grahanidhi,* famous places of pilgrimage in *Śaiva* and *Vaiṣṇavanidhis,* line diagrams of yoga postures, mountains, oceans, rivers, mythological and real animals and weapons, ornaments, precious gems, plants and flowers, mythological and real birds, musical instruments, perfumes, games and pastimes are dealt with. The significance of this work lies in the iconographic description of all these fundamental aspects of Hindu Mythology and Religion. Every aspect in each volume will be a basic inspiration for a vast study of different branches of Indian traditional knowledge.

The Nine volumes of *Śrītattvanidhi* :

Śaktinidhi : *'Mātṛ devo bhava'* (Be one to whom mother is a god) is a message from the famous Taittirīya Upaniṣad. The first volume is named after *'Śakti'* the cosmic mother, the source of this world, the cosmic force behind the evolution of this world. *Śakti* is the designation of supreme mother. *Śaktinidhi* delineates the various icons of mother goddess. The supreme mother *Pārvatī* appears as *Cāmuṇḍā, Mahākālī, Rājarājeśvarī,* she becomes *Mahālakṣmī* with coral redness while giving prosperity and *Saraswatī* in moon like brightness while blessing knowledge. *Cāmuṇḍā* is the family goddess of Woḍeyars and guarding deity of Mysore city. *Śakti* is the designation of supreme mother goddess *Pārvatī* who appears dark as *Cāmuṇḍā* to kill the demon *Mahiṣāsura*.

Śaktinidhi glorifies the seven cakras popular in the books on Taṅtra and Haṭhayoga, as the locations of seven goddesses called *'sapta pīṭheśvaris'*. Each goddess *(pīṭheśvari)* has a particular body colour, jewel, weapon and favorite food. *Sākiṇī* is the goddess *'pīṭheśvari'* of *Mūlādhara-cakra. Kākiṇī* is associated with *Svādhiṣṭhāna, Lākiṇī* dwells in *Maṇipūra, Rākiṇī* resides in *Anāhata, Ḍhakiṇī* is connected with *Viśuddha*, where as *Hākiṇī* is the goddess of *Ājñā*, while *Yākiṇī* dwells in *'jālaṅdharapīṭha'* also called *Sahasrāra-cakra*. In the description of goddess *Maṇikarṇikā* there is a thought provoking mystic puzzle *'namaḥ śivāya'* symbolically depicted with numerals on the wings of the parrot (55 a) held by the goddess. The numerals on the stretched wings of the parrot may indicate one hundred and twenty methods of uttering the holy *śiva-pañcākṣari*. Another noteworthy feature of *Śaktinidhi* is the iconographical illustration of the alphabet of Sanskrit

language. Each syllable beginning from 'A' (अ) to 'KṢA' (क्ष) is described beautifully with a presiding goddess is the special feature of *Śaktinidhi.*

Viṣṇunidhi : Viṣṇu represents the second in the 'trinity' *Brahma-Viṣṇu-Maheśvara* famous in Hindu mythology. This volume is based on religious sources like *Pāñcarātra, Bhāgavata, Aṣṭakaśrīkalpa, Mayūkha, Brahmāṇḍapurāṇa, Hemādrī, Bhaṭṭa-bhāskarīya, Bhaviṣyottara-purāṇa, Kārtavīryārjunakalpa*. In this volume *Viṣṇu* is described as *Virāṭpuruṣa Mahāvaikuṇṭhamūrthy. Lakṣmī , Bhūdevi, Śrīdevi* are the consorts of *Viṣṇu. Viṣṇunidhi* glorifies the famous ten incarnations *'daśāvatāra'* of *Viṣṇu* with colourful illustrations. *'Aṣṭamukha-gaṇḍabheruṇḍa-narasiṁha'* is a rare icon of *Viṣṇu* painted brilliantly in original manuscript. In the same section five-faced *Narasiṁha, Pratāparāma, Paṭṭābhirāma, Anantamūrty, Santānagopāla, Madanagopāla* are described.

Śivanidhi : In the '**trinity**' of gods Lord Śiva is known as *'mṛtyuñjaya'* the conquerer of *'Yama'* the god of death in Hindu mythology. This volume *Śivanidhi* glorifies various forms of *Śiva* and his consort *Pārvatī. Śiva* is described as *Mahākailāsamūrty, Amṛta-mṛtyuñjaya, Nīlakaṇṭha, Rudramahādeva. Śiva* is famous for *Tāṇḍava* dance in Hindu Mythology.

Śivanidhi iconographically describes seven kinds of *Tāṇḍava*-dance. Iconographical illustrations of thirty-two salient features of *Gaṇapati* described in the same number of verses is another attraction of *Śivanidhi.* Seventeen forms of *Subrahmaṇya*, the eleven *Rudras*, twenty-five beautiful forms of *Śiva*, *Ardhanarīśvara* a rare icon of *Śiva* representing an ideal and divine love for his consort *Pārvatī* are portrayed very magnificiently.

Brahmanidhi **:** This volume serves as a Hand-book of general knowledge on fundamental aspects ancient Indian Literature, Indian Fine Arts *(Gāṅdharva-vidyā)* and lores. This volume *Brahmanidhi* is reserved for the deities involved in the creation of cosmos according to the Hindu view. Brahma the god of creation and *Saraswatī*, the goddess of learning, iconographical illustration of *Vedas, Vedāṅgas* and different branches of learning are referred to in this volume. A lengthy summary of *Brahmanidhi* is given in a separate paragraph.

Grahanidhi **:** This volume offers a survey of Planets and stars with elegant paintings. Hindu calendar is mainly based on the movement of planets. A study of luminary bodies in the galaxy started from the remote past of vedic period, designed into a separate branch of knowledge under the heading *'jyotiṣa-vedāṅga'.* Extracting from works of Indian 'Astronomy' *(jyotiṣa-śāstra)*, this fifth volume of *Śrītattvanidhi* furnishes rich information on luminous bodies like stars and planets, zodiac cycle with their elegant paintings. All the *navagrahas* recognised with *gotra* and *nakṣatra* is the special feature of this volume. Following *Jātakābharaṇa*, the significance of *'Saṁvatsaras'* with their presiding gods and their influence on the new born child, *Uttarāyana* and *Dakṣiṇāyana*, the six seasons *(Ṛtu)* like *Vasaṅta*, twelve māsas (months) are described with icons. A rare concept of twelve Suns *(dvādaśa ādityas)* is another notable aspect of this volume which is bulkier than the other volumes of *Śrītattvanidhi*. The prime sources of this volume are Prayogaratnākara, Nakṣatracūḍāmaṇi, Suryasiddhāṅta, Jyotiṣaratnākara and Jātakābharaṇa.

Vaiṣṇavanidhi : *Brahmapurāṇa, Nṛsiṁhapurāṇa* are the main sources for this volume. Following *Brahmapurāṇa* a list of holy places and piligrimage centres, details of famous *Vaiṣṇava* temples for the devotees of *Viṣṇu* is given in this volume. This volume highlights the fundamental philosophical concepts of Śrīvaiṣṇavism and about the celebrated pontiff Śrī Rāmānujācārya and Āḷvārs. The significance of some practices like *'tripuṇḍra dhāraṇa', 'sāligrāma-pūjā'* are given for the followers of Vaiṣṇavism. The textual portions of holy books on Śrīvaiṣṇavism such as *Prapattisopāna, Yatirājasaptati, Tulasīmāhātme* are included in *Vaiṣṇavanidhi* volume.

Śaivanidhi : In this seventh volume of *Śrītattvanidhi* certain guidelines are given for the devotees of *Śiva*. Following *Lalitāgama, Vāyavīyasaṁhitā, Śivarahasya, Vīramāheśwara-khaṇḍa* of *Skandapurāṇa*, the *Śaivanidhi* recognizes about one hundred and thirteen well-known pilgrimage centres for the devotees of Śiva. It also provides types of *Liṅga*, names of sixtythree *'Nāyanār'* devotees of *Śiva* along with other details. The significance of some holy objects like *'Vibhūti', 'Rudrākṣa'* beads, *'Bilva Plant'* are referred to in this volume. The line diagrams of some yoga postures is another noteworthy aspect of this section.

Āgamanidhi : This eighth volume is reserved for the structural details of the sacred books of Hinduism like *Rāmāyaṇa, Mahābhārata, Bhāgavata* etc. The total number of verses in these texts are dealt with in this volume. A brief survey of Vedas, Vedāṅgas, important Upaniṣads, eighteen Purāṇas, Dharmaśāstras, Vaiṣṇavāgama and Śaivāgamas and their importance are made.

Kautukanidhi **:** The literary meaning of 'Kautuka' is curiocity, pleasure and interest and *Kautukanidhi* is the 'Treasure of Wonders'. This volume mainly deals with different types of games, board games and pastimes. Certain types of *'Gañjīfa'* game is the main attraction of this volume. *Gañjīfa* is a type of game that originated in Persia and is played in the manner of playing cards. During the reign of Mughals in India this game was popular and famous works like *'Bābar-nāmā'* and *'Ain-i-Akbari'* refer to this game and types of *'gañjīfa'*. Before the arrival of the British in India there were many popular *'gañjīfa'* producing centres through out India.

Kṛṣṇarāja Woḍeyar-III invented certain types of playing cards known under the name 'mysūru-chada *'gañjīpha'* . *Kautukanidhi* refers to thirteen main types of *'Gañjīfa'*. Certain board games and mathematical puzzles written in Sanskrit language, *Hasti-bandhana-krīḍā, Uddiṣṭa-akṣara-prakaraṇa* are some other games refered to in this volume.

Works of Kṛṣṇarāja Woḍeyar-III :

His Highness Kṛṣṇarāja Woḍeyar-III was a Poet, Versatile writer and a Patron of Scholars and Artists. He was liked and respected by his subjects for his literary achievements, magnanimous personality and charitable nature, sympathy for poor people and for his rich contribution to the cultural heritage of Karnataka. Through out his reign for almost 70 years from 30 June 1799 to 27 March 1868, he nurtured and nourished famous poets, musicians, doyens of art and literature, craftsmen from all classes of society, even from the remote places of old Mysore.

jayanti te sukṛtino rasasiddhāḥ kavīśvarāḥ |
nāsti teṣāṁ yaśaḥ kāye jarāmaraṇajaṁ bhayam ||

"Poets who are endowed with mastery in their art and who are therefore perfect in the exposition of sentiments, do prosper. There is no fear of decrepitude or death to the form (body) of their fame (as in case of those skilful persons, who have acquired the knowledge of manipulation of mercury *(rasasiddāḥ)*."

True to this message of poet as well as grammarian Bhartṛhari, Kṛṣṇarāja Woḍeyar-III is immortal through his literary works on varied subjects written in Sanskrit and Kannada languages. He is eternal by his contribution to the cultural heritage of Karnataka. His works are more than fifty. Kṛṣṇarāja Woḍeyar-III was loved and respected for his humane, charitable and kind nature by his people who often compared him to king 'Bhojarāja' and considered him as 'abhinava-bhoja'. 'Bhojarāja' was an accomplished scholar, poet, versatile writer, very liberal and kind to his subjects. He was also a builder of dams and artificial lakes for irrigation purpose. Bhojarāja was very famous in Sanskrit literary world for his literary compositions and ideal administration. Bhoja was the king of Mālwā region and Dhārānagar was his capital. He belonged to the 'Paramāra' dynasty, ruled the Mālwā region from 1018 A.D. upto 1055 A.D. Under his rule, Mālwā and its capital Dhārānagar became one of the chief intellectual and cultural centres of India. King Bhoja was well known as 'kavijana-kāmadhenu' and his court was a paradise for poets and scholars. He was also supposed to have paid great attention to the welfare and education of his people.

The literary output of King Bhoja includes writings on philosophy, poetry, medicine, veterinary science, phonetics, yoga and archery. Some of the works of Bhoja are : 1) *Campū-rāmāyaṇa* is a re-narration of the

Rāmāyaṇa of Vālmīki in champū style, i.e., a mixture of prose and poetry, 2) *Sarasvatīkaṇṭhābharaṇa* : a treatise on Sanskrit poetics. 3) *Śṛṅgāraprakāśa* highlights *'śṛṅgāra-rasa'* as the most favorite sentiment than other sentiments. 4) *Kavikaṇṭhābharaṇa* is grammar for poetic and rhetorical compositions. 5) *Rājamārtāṇḍa* is a commentary on Yogasūtras of Patañjali, 6) *Samarāṅgaṇa sūtradhāra* is a treatise on town planning or civil engineering dealing with the construction of buildings, forts and temples. 7) *Tattvaprakāśa* is a philosophical work providing śaiva-siddhānta in nutshell based on Śaivāgamas. 8) *Rasa-rājamṛgāṅka* is a treatise on Chemistry, especially dealing with processing of metals from ores and preparation of various drugs. 9) *Yuktikalpataru* : delineates the construction of ships, classification of vessels suitable for rivers and seas, designing of ships and their measurements, etc. 10) *Dharmaśāstra-vṛtti* is a commentary on the Hindu legalistic literature. 11) *Tattva-vaiśāradi* is a gloss on Sāṅkhyakārikā of Iśvarakṛṣṇa.

During his admistration King Bhoja, together with the king Bhīmdev of Gujarat, renovated the famous 'Somanāth temple' between 1026 and 1042 after it was sacked by Mahumad-ghazni in 1024. He founded the city Bhojpur near Bhūpal. Bhoja constructed several spectacular temples. The great temple of Śiva termed Bhojeśvara at Bhojpur is about 30 km from Bhopal in Madhya Pradesh. Another notable construction which is a masterpiece of historical civil engineering is the 'bhoja-lake' near Bhūpal which was built by constructing a dam to the river Betwa. Many stories highlighting the ideals and magnanimity of King Bhoja are still very famous among the lovers of Sanskrit literature.

Distilling the essence of Sanskrit literature, Kṛṣṇarāja Woḍeyar-III enriched the Kannada literature opening a new dimension in the literary history of Karnataka. His literary output in Sanskrit and Kannada language comprises prayer verses, poetic compositions, compositions on music, commentaries, translations and encyclopaedic volumes. A list of his works is given below :

A. Stotras (Prayer verses) composed in Sanskrit :

1. *Mṛtyuñjayaśatakam*
2. *Nañjuṇḍaśatakam*
3. *Gaṇeśaratnamāla*
4. *Devatādhyānamālikā*
5. *Cāmuṇḍā-triśatī*
6. *Gaṇapati-triśatī*
7. *Śrīkaṇṭheśvara-triśatī*
8. *Mahāviṣṇu-triśatī*
9. *Viṣṇunāmapañcāśat*
10. *Sūryacandrastotram*
11. *Rāmakṛṣṇastotram*
12. *Śaṅkaranārāyaṇastotram*
13. *Cāmuṇḍamaṅgalamālikā*
14. *Arkapuṣkariṇī-māhātmyam*
15. *Akhaṇḍa-Kāverī-māhātmyam*
16. *Navagrahapūjāmañjari*
17. *Mahāsaṅkalpaḥ*
18. *Devatā-nāma-kusuma-mañjarī*

B. Poetic compositions (Kāvyas) :

19. *Rāmakathā-puṣpamañjari* (Sanskrit)
20. *Kṛṣṇakathā-puṣpamañjari* (Sanskrit)
21. *Sūryacandravaṁśāvataraṇam*
22. *Āryā-rāmāyaṇam*
23. *Sūryacandra-vaṁśānucaritam*- This work narrates a hundred episodes from Rāmāyaṇa and Mahābhārata and the adventures of Yadurāya and Kṛṣṇarāya, the founders of the Woḍeyar's Dynasty.

C. Miscellaneous Works written in Sanskrit and Kannada based on Sanskrit sources :

24. *Śrītattvanidhi* (Mythlogical Encyclopaedia in Sanskrit)
25. *Gaṇita-saṅgraha* (Sanskrit)
26. *Śrīcakra-saṅgraha-mañjari* (Sanskrit)
27. *Saṅkhyāratnamālā* (Cyclopaedia in Sanskrit)
28. *Saṅkhyāratnakośa* (concise cyclopaedia in Sanskrit)
29. *Swaracūḍāmaṇi* (Sanskrit)
30. *Grahadarpaṇa* (Sanskrit)
31. *Śakakalānirṇaya*
32. *Grahaṇadarpaṇa*
33. *Daśavibhāgapadakam*
34. *Caturaṅgasārasarvasvam*
35. *Saugandhikāpariṇaya* (Prose romance in Kannada)
36. *Saugandhikāpariṇaya* (6000 verses written in Bhāmini ṣaṭpadi - Kannada)*
37. *Vatsarājakathā* (Kannada)
38. *Kṛṣṇakathā-saṅgraha* (Stories of Kṛṣṇa selected from Bhāgavata, daśama-skandha)
39. *Sārasangraha-bharata* (A treatise on music and dance based on *Bharataśāstra*)

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* Mentioned by Prof. S.K. Ramachandra Rao

D. Works based on Sanskrit sources with Kannada translation :

40. *Kṛṣṇarāja-vāṇivilāsa-ratnākara* (commentary in Kannada on the 3 Plays of Kālidāsa)
41. *Sārasaṅgraha Śrī Rāmakathā-kalpavṛkṣa* (Stories of Rāma from Vālmīki Rāmāyaṇa, Adbhuta-rāmāyaṇa, Purāṇa)
42. *Kṛṣṇarāja-vāṇivilāsa-ṭīkā* (Gloss in Kannada on Sridhara's commentary on Bhāgavata)
43. *Kṛṣṇarāja-vāṇivilāsa-ṭīkā* (Commentary on Mahābhārata written in Kannada)
44. *Devi-māhātmya* (Commentary on Saptaśatī from Mārkaṇḍeya Purāṇa)
45. *Hariścandropākhyāna* (Commentary in Kannada on Hariścandropākhyāna of Vanaparva from Mahābhārata)
46. *Śaṅkarasaṁhitā - Skandapurāṇa* (Commentary in Kannada for Śaṅkarasaṁhitā portion of Skandapurāṇa)
47. *Adhyātmarāmāyaṇa* (with commentary in Kannada)
48. *Pañcatantra Kathegaḷu* (Stories of Pañcatantra in Kannada)
49. *Umā-Maheśvara-saṁvāda* (Commentary in Kannada on 'Śaṅkarasaṁhitā' of Brahmāṇḍapurāṇa)
50. *Adhyātmarāmāyaṇa* (Gloss in Kannada)
51. *Śrī Nañjuṇḍaśatakam*
52. *Bhaktavilāsa-darpaṇa*
53. *Bhāmā-Kalāpa* (Yakṣagāna - regional dance-drama of South Canara)
54. *Vaṁśāvataraṇavaibhavagadya*

E. Cyclopaedia :

55. *Cāmuṇḍā-nighaṅṭu*

56. *Mahā-kośa-sudhākara*

Most of the sanskrit works of Kṛṣṇarāja Woḍeyar are deliberately written in kannada script to help laymen interested in Sanskrit literature. By then the lithograph technology was known. Many of the books written by Kṛṣṇarāja Woḍeyar-III and got written by others under his shelter have abundant number of pictures and line-drawings, executed from his lithograph press. The prose romance written by him in Kannada namely *'Saugandhikāpariṇaya'* is also a liberally illustrated work. The pictures in the book are from Kṛṣṇarāja Woḍeyar's lithograph press installed in the premises of the Mysore Palace. Kṛṣṇarāja Woḍeyar-III received strong and systematic educational foundation by his grandmother Lakṣmī Ammaṇṇi. He learnt music in his early childhood by the famous artist Vīṇā Veṅkaṭasubbaiah of Tañjāvūr. It is because of this utmost care and special attention by Lakṣmī Ammaṇṇi at a tender age of Kṛṣṇarāja Woḍeyar-III that fashioned him to be a monarch of multifaceted and multitalented genius, an accomplished poet, writer, artist and musician. He was a polyglot proficient in many languages and achieved good command over Sanskrit and Kannada languages. His knowledge of Sanskrit and Kannada literature was superb. He could read and write Persian, Hindi, Telugu, Tamil, Marathi and English languages. Having heard of his magnanimity and seeking recognition for their scholarship many pundits of sound knowledge migrated from Mahārāṣṭra to Mysore city with hopes to have shelter and patronage in the royal court. Some of them are Tryaṁbakaśāstri *(Catuśśāstra-viśārada)*, Kāśīnāthaśāstri *(Vyākaraṇa)* and

Viśvanāthaśāstri *(Vyākaraṇa)*, Rājeśvaraśāstri *(Mantraśāstra)*, Tirupati Bālācārya *(Tarka-śāstra)*, Teṅgale Sudarśanācārya *(Alaṅkāraśāstra)*: Contribution to the cultural heritage of old Mysore province which is now Karnataka, by Kṛṣṇarāja Woḍeyar-III will be discussed in another paragraph.

Political Career of Kṛṣṇarāja Woḍeyar-III :

Kṛṣṇarāja Woḍeyar-III ruled the erstwhile Mysore totally for a period of seventy years since 30th June 1799 up to March 1868. This fact is also a very rare case in the history of this whole world, wherein no emperor could carry on with his reign for such a long time. Kṛṣṇarāja Woḍeyar-III was the 22nd king in the lineage of Yadu dynasty alias Woḍeyar dynasty. Born on 25th July 1794 A.D. at 'Arokoṭṭāra' (now Chāmarājanagar) the native town of his biological mother Mahārāṇi Keṁpanañja-Ammaṇṇi, he becomes orphan in a very tender age. He was the son of Khāsā Chāmarāja Woḍeyar-IX and his first wife Keṁpanañja-Ammaṇṇi. Unfortunately this lady survived only for few months after the birth of Kṛṣṇarāja Woḍeyar-III. In the age of just two year old, Kṛṣṇarāja Woḍeyar-III lost his father also. Khāsā Chāmarāja Woḍeyar was the adopted son of Immaḍi Kṛṣṇarāja Woḍeyar (Kṛṣṇarāja Woḍeyar-II). Then his grand-mother Lakṣmī Ammaṇṇi the queen of Immaḍi Kṛṣṇarāja Woḍeyar adopted him. She played a major role in the protection and progress of her adopted grandson, starting from his childhood up to his ascendancy to the throne of Mysore. She was solely responsible for the restoration of Woḍeyars' lineage to Mysore province. Beginning from Ādi Yadurāya Woḍeyar (1399 A.D. to 1423 A.D.) and upto Jayacāmarājendra Woḍeyar (1940 to 1947) a near-continuous reign of 548 years by a single dynasty is really a rare feat in the life history of many royal dynasties. Like

any royal lineage, the Woḍeyar dynasty also faced ups and downs in their political career. The continuity of administration of Woḍeyars was broken in the middle by Hyder Ali and his son Tippu Sultan, for a period of 38 years. Hyder Ali was an illiterate, but a brave freelance mercenary working for Woḍeyars. Believing him to be a trustworthy person he was promoted in Mysore army, rising to the post of Daḷavāyi (commander-in-chief) to Immaḍi Kṛṣṇarāja Woḍeyar (husband of Mahārāṇi Lakṣmī Ammaṇṇi). In returns, the greedy man Hyder Ali betrayed and backstabbed his master Immaḍi Kṛṣṇarāja Woḍeyar and occupied the throne of Mysore in 1761. When Kṛṣṇarāja Woḍeyar-III was born in 1794, it was a tumultuous period in the entire India. Most of the princely states of India were under the administration of British East India Company. Tipu Sultan was the ruler of old Mysore and Śrīraṅgapaṭṭṇa was his capital. Woḍeyars family was in distress in those days and all the surviving members were kept under house arrest with minimum commodities by Tipu Sultan. Meanwhile, most of the rulers from princely states of India were strongly disturbed and agitated against the British administration of East India Company. Tipu Sultan developed enimity with French and British officials. Lakṣmī Ammaṇṇi who was waiting for a chance to eliminate Tipu Sultan, managed a successful negotiation with the British Governer-general who promised her to restore the Woḍeyar-dynasty to the throne of Mysore if Tipu Sultan was defeated. The fateful day arrived on 4th May 1799, Tipu was shot dead by British soldiers at Śrīraṅgapaṭṭaṇa. On 30th June 1799 a traditional coronation ceremony took place in a special pavilion near Lakṣmīnārāyaṇa Swāmy Temple, Mysuru. For this crowning ceremony of Kṛṣṇarāja Woḍeyar-III who was just five year old, the Duke of

Wellington was also present. Pūrṇaiah was selected as the Diwan of Mysore to help in the administration of the state. Political affairs of the state was managed by queen Lakṣmī Ammaṇṇi on behalf of the young prince. When Kṛṣṇarāja Woḍeyar-III attained the age of 16 in 1810, after consulting with the British Resident Officer A.H. Cole, the reins of the state were transferred from Diwan Pūrṇaiah to the new king. However, in the same year Lakṣmī Ammaṇṇi breathed her last and few months later in 1811 Pūrṇaiah also passed away. Being deprived of the able guidance of Pūrṇaiah, Kṛṣṇarāja Woḍeyar-III had to face a series of political problems created by a few rebellious officers employed in administration. The people suffered from famine and an outbreak of cholera. The British Residencial Officer A.H. Cole was not in good books with Kṛṣṇarāja Woḍeyar-III. He gave adverse report on Kṛṣṇarāja Woḍeyar-III, to the British Governor Thomas Munro at Madras, alleging financial impropriety by the king in administration. The British officials at Madras then took direct control of Mysore for about 50 years, appointing a commissioner to look after the state administration, making Kṛṣṇarāja Woḍeyar-III, only a namesake king without any powers. The most famous British commissioner was Sir Mark-Cubbon in whose honour the Cubbon Park at Bangalore is named. A grant of rupees three and half lakhs per annum and some portion of revenue collections was fixed for Kṛṣṇarāja Woḍeyar-III. Kṛṣṇarāja Woḍeyar-III availed some portions of this money for noble purposes that immortalized his name on the pages of history. A stone inscription of 'Prasanna Kṛṣṇaswamy Temple' in the Aṁbāvilāsa Palace premises of Mysore describes the nine important donations made by Kṛṣṇarāja Woḍeyar-III comparing him to nine gems 'Navaratna'. They are :

1. ***Bhūṣāratna*** : Donated jewels and ornaments to the temples of Cāmuṇḍi Hills, Melukote and Nañjanagūḍu to decorate the gods on special occasions.

2. ***Deśaratna*** : Paid importance to Urban development. New towns and villages are added through out the old Mysore province and some old towns are improved. He widened, improved and renamed his birth place 'Arikoṭṭāra' that was a village earlier, as Chāmarājanagar and founded 'Chāmarājeśvara Temple' in that place.

3. ***Sevāratna*** : He established Choultries in different places of Mysore state to serve food and shelter for travellers and poor people. Arranged for free food service in temples. He founded many temples and also renovated temples such as Mallikārjuna of Muḍukutore, Vaidya-nātheśvara in Talakāḍu, Raṅganāthaswamy in Biligiri, Honnadevi in Sosale, Tibbadevi in Muguru.

4. ***Dānaratna*** : *Agrahāras* are established for the dwelling of learned Brahmins and for poor people in several places of old Mysore state. Kṛṣṇarājendrapura-agrahāra in Kaḷale near Nañjanagūḍu, Nañjāmāṁba-agrahāra near (old Yeḍatore) K.R.Nagar, Devīramba-agrahāra near Maḷavaḷḷi, Devājāmba-agrahāra near Hoḷenarasīpura. He arranged for employment to those who deserve, pension for old and disabled.

5. ***Pratiṣṭhāratna*** : Arranged to built towers for the temples of Cāmuṇḍi-hill, Nañjanagūdu, Chāmarājeśvara temple in Chāmarājanagar. He improved the shrines of gods in Cenna-basaveśvara temple in Tirumakūḍalu Narasipura, for Śvetavarāha, Triṇetreśvara and Prasanna-Kṛṣṇaswamy in Mysuru city, Lakṣmī-narasiṁha in Śrīraṅgapaṭṭaṇa.

6. *Upakāraratna* : Construction of bridges on rivers, bathing pandals. Pandals and pavements near Lakṣmaṇatīrtha, Kapila, pavements for elevated spots were made for public purpose. Dharmaśālas were constructed at holy places and pilgrimage centres. Digging of wells and other resources of water such as lakes and ponds, reservoirs, pavements for famous rivers like Kāveri, Arkāvati, Lokapāvani were the public services of Kṛṣṇarāja Woḍeyar-III. He fashioned *'Kārañji-kere'* in Mysore, *'Doḍḍakere'* in Bangalore, *Panasa-bāvi* in Cikkabaḷḷāpura that comes on the way from Banglore to *Ghāṭi-Subrahmaṇya*.
7. *Dharmaratna* : Arrangement of food courts (free of cost) for devotees in famous pilgrimage centres like Kāśi and Tirupati, that is being continued till date.
8. *Kīrtiratna* : Introduced currency coins in gold (bahaddūri gold coin) and silver (turuci-kāsu).
9. *Sārasvataratna* : Patronised poets and scholars, published religious texts for distribution among interested public from his Lithograph Press installed in palace premises. More details are given in the next paragraph.

Contribution of Kṛṣṇarāja Woḍeyar-III to the Cultural Heritage of Karnataka :

Kṛṣṇarāja Woḍeyar-III could not distinguish himself as a great administrator like his grandson 'Rājarṣi Kṛṣṇarāja Woḍeyar-IV' (Nālvaḍi Kṛṣṇarāja Woḍeyar). In a way, the British decision to directly administer Mysore province came as a huge boon for Kṛṣṇarāja Woḍeyar-III. This was a golden opportunity for the poet and artist hidden in his personality. He reserved his life for academic pursuits including the propogation of art and

craft. He was responsible for the literary revolution and cultural growth of the Mysore state. Through out his reign for almost 70 years from 30 June 1799 to 27 March 1868, the Mysore city was famous for cultural harmony. Famous poets, Pundits well versed in śāstras, musicians, doyens of art and literature, craftsmen received encouragement with financial support from the king. The achievements of Kṛṣṇarāja Woḍeyar-III and his contribution to the cultural progress of Mysore province may be noted one by one in the following passages :

a) **Revolution in Kannada literature :** Kṛṣṇarāja Woḍeyar-III was the creator of new dimension in the field of Kannada literary world. To popularize the ancient texts written in Sanskrit language and for the dissemination of traditional knowledge among laymen, some pioneering works in Sanskrit were translated in to Kannada language. Stalwarts in the field of Kannada literature flourished in the court of Kṛṣṇarāja Woḍeyar-III are Devacandra, Veṅkaṭarāma Śāstri, Basavappa Śāstri, Aḷiya Liṅgarāja Urs, Śrīnivāsācārya, Kempu Nārāyaṇa, Kavisārvabhauma, Tammaya Kavi, Devalāpura Nañjuṇḍa, Śāntarāja Pandita were all patronised by him. Devacandra wrote Rājāvalī-kathā which is of great historical importance and also Rāmakathāvatāra a work in Campū style (mixture of prose and poetry). Kempu Nārāyaṇa wrote Mudrā Mañjūṣā, which is a Kannada prose based on 'Mudrārākṣasa' written by Viśākhadatta. Āsthāna Vidwān Basavappa Śāstri has written various books. He was the foremost among all the doyens of Kannada literature. He is still honoured with the titles of 'Abhinava Kālidāsa' (Modern Kālidāsa) and 'Kannada Nāṭaka-pitāmaha' (Progenitor of Kannada

drama). He has translated almost all the celebrated works written in Sanskrit including the three plays of Kālidāsa namely Abhijñāna-śākuntalā, Vikramorvaśīyam, Mālavikāgnimitram and Harṣa's Ratnāvalī, Kṣemeśvara's Caṇḍakouśika and Bhavabhūti's Uttara-rāmacarita. He has also translated 'Othello' the famous tragedy of Shakespeare in to Kannada under the title 'Sūrasena-carita'. He has also written 'Damayanti' in campū style, 'Sāvitrī-carita' in Ṣaṭpadi. Other works composed by court poets are 'Kalāvatī-pariṇaya' by Yādava, 'Vacana-kādaṁabari' by Devacandra.

b) **Encouragement for music :** Kṛṣṇarāja Woḍeyar-III was an accomplished player of Vīṇā. In the childhood he received very good training in music by Vīṇā -Veṅkaṭasubbaiah of Tañjāvūr. This love for music made him to create a sprawling cultural ecosystem where musicians received patronage, honour and recognition for their talent and were able to live comfortably. He patronized musicians and composers of his time like Sadāśiva Rao, Vīṇā Veṅkaṭasubbayya and Doḍḍaśeṣaṇṇa.

c) **Revival of Mysore style paintings :** Kṛṣṇarāja Woḍeyar-III encouraged, nurtured and nourished graphic arts. He maintained a team of accomplished artists under his patronage. Their names are already given in one of the above paragraphs. In addition to the paintings and diagrams for literary compositions, they were also engaged to paint the court-life in all its grandeur. Apart from this, portraiture developed as a fine art in Mysore during Kṛṣṇarāja Woḍeyar's rule. He had more than thousand portraits of well-known people of his kingdom painted by the best artists of the time. He was also responsible for the creation of the Jaganmohana Art gallery of Mysore in 1821, where one can see thousands of such

paintings. Along with the paintings of court life, these form a very valuable resource for researchers because of the visual clues they provide about the past. Kṛṣṇarāja Woḍeyar-III built the Veṅkaṭappa art gallery in Bangalore.

d) **Improvement of Art and Craft :** Kṛṣṇarāja Woḍeyar-III paid equal importance to ordinary people encouraging several Fine-arts and Handycraft activities. He started small scale industries and Mysore was a hub for creative expressions of arts and crafts and developed in to a centre for producing carvings (in sandalwood), Silk, games, pawns, dice, toys etc. Kṛṣṇarāja Woḍeyar-III was also an expert player of board games and is credited to have revived the 'Gañjīfa' card game, which originated in Persia. It was widely popular game during the Mughal period in north India.

e) **Education for Common people :** Mummaḍi Kṛṣṇarāja Woḍeyar introduced English education in Mysore city by starting Mahārāja's English School. In the year 1833 a school was started in Mysore city, initially as a primary school in the name 'Rāja Free School'. In course of time it paved way for Mahārāja College, developed in to the University of Mysore, Mysore by Nālvaḍi Kṛṣṇarāja Woḍeyar in 1916. It was initially called Intermediate College in Arts. Prior to that the colleges in the region were under the administration of the University of Madras.

In 1861, Mummaḍi Kṛṣṇarāja Woḍeyar founded 'Śāradā Vilāsa' Anglo-Sanskrit School in Mysore. The school started in Lansdown building and Bhakṣi Narasappa was the care taker of the school. This school was later

developed and shifted to 'Kṛṣṇamūrtypuram' an another area of Mysore and paved way to the famous 'Śāradā Vilāsa College' Mysore.

f) **Shifting of the Capital :** Another significant administrative decision he took was to transfer the capital city of the Mysore state from Śrīraṅgapaṭṭaṇa to Mysore city. The original Mysore city had been devastated earlier by Tippu Sultan. This helped in the progress and development of Mysore city from all angles. Thus, Kṛṣṇarāja Woḍeyar laid the foundation on which his successors, chiefly Nālvaḍi Kṛṣṇarāja Woḍeyar, built and transformed Mysore into a modern and ideal 'Rāmarājya' with tremendous educational progress.

g) **Encouragement for Yakṣagāna-art :** Yakṣagāna (literally, *song of the demigods*) is a dance-drama, most distinctive and unique regional dance that emerged in South Canara. Its survival, and growth owes a huge debt of gratitude to Kṛṣṇarāja Woḍeyar-III. He patronized Parti Subba, a renowned Yakṣagāna writer and a performer from South Canara. This legacy has been approved by the Karnataka State Governament and long ago instituted an award in the name 'Parti Subba' award for Yakṣagāna artistes, a tradition that continues till date.

Gist of *Brahmanidhi* :

Brahmanidhi represents the very basis of Hindu traditional knowledge. The term 'brahma' appears in various connotations in Hindu religion. In Sanskrit grammar, the noun stem *brahman* indicates two distinct nouns ; one is the masculine noun *brahmán,* whose nominative singular form is *Brahman*. This noun is used to refer to a person, and as the proper name of a deity *Brahma* the god associated with Hindu Cosmology. He is one among

the 'trinity' (Brahma, Viṣṇu, Maheśwara) of gods. The neuter noun *bráhman*, whose nominative singular form is *brahma* ; has a generalized and abstract meaning. This term *'brahma'* is also famous in the sense of 'veda' (knowledge). In philosophical world, especially in Upaniṣads *brahma* is the all pervading, omniscient, omnipotent, omnipresent eternal truth, absolute, infinity from which the whole world evolves and again merges etc. In *Śrītattvanidhi* the fourth section *Brahmanidhi* focuses on Brahma the god associated with Hindu Cosmology and Sarasvatī the goddess of knowledge.

In the manuscript of *Śrītattvanidhi*, portions pertaining to *Brahmanidhi* begins from the folio 130 continues up to 188. This volume describes altogether 480 gods, with its 405 iconographical illustrations and totally comprises 1172 stanzas. Within this limited range *Brahmanidhi* offers an enumeration of Brahma the god of creation and his associates and goddess *Sarasvatī*, divine personalities involved with Brahma in the process of creation of this world, great sages and also seers who are superindendents of different branches of knowledge including sixty-four lores (Catuṣṣaṣṭi-kalās).

Brahmanidhi begins with salutations to four faced *Ādya Brahma* (Caturmukha-brahma). Brahman is depicted in this text mainly in five rare icons. Depending on his portfolio Brahma appears as *Ādya, Lokapāla, Prajāpati, Vidhi, Viśwakarma*. The icon of *Ādya Brahma* symbolizes both the creation of cosmos and knowledge. His four heads represent the four quarters, four Vedas *(Ṛg, Yajur, Sāma, Atharva)*, the four yugas - epochs of time *kṛta, treta, dwāpara, kali* respectively. They also denote the four varṇas *brāhmaṇa, kṣatriya, vaiśya, śūdra*. All the faces have two eyes each closed in meditation. There are four arms holding up different objects, *akṣamālā* (rosary), *sruva*

(spoon), *kamaḍala* (water pot) and *pustaka* (book). Their combination and arrangement vary with the image. The *Akṣamālā* symbolizes time ; *Kamaṇḍala* denotes the waters of all creation. The implement *Sruva* indicates the system of sacrifices to be performed by men for the welfare of the whole world. The *Pustaka* represents religious and secular knowledge. Hand postures *(mudras)* are *abhaya* (protector) and *varada* (giver of boons). The icon may be in sitting posture on a lotus or in sitting posture on a *haṁsa* (swan). At times seated in chariot drawn by seven swans *(haṁsa)*. In Hindu Mythology, the swan stands for wisdom and discrimination. *Brahman* is depicted in this text mainly in five rare icons. Depending on his portfolio Brahma appears as *Ādya, Lokapāla, Prajāpati, Vidhi, Viśwakarma*.

For a keen researcher *Brahmanidhi* is a mine of information pertaining to deities of knowledge concerned to the empirical world as well as spiritual field. Starting from the Vedas, Upavedas, Vedāṅgas, Upaniṣads, down to Kāmasūtra of Vātsyāyana-maharṣi, an amazing account and a brief survey of several branches of knowledge, easy to keep in memory even by laymen is the uniqueness of *Brahmanidhi*.

Geographical aspects like great oceans, famous rivers etc. are dealt with in this volume. Immortal persons like Hanumān, Bali, Vibhīṣaṇa etc. are illustrated with their icons. Divine sages associated with branches of knowledge, the presiding deities of various sub-branches of knowledge with their specific colours, including dance, music are glorified iconographically with their ornaments, weapons, vehicles and spouses. The nine sons of Brahma born from his mind (Mānasaputras) are the great sages famous in Indian mythology. The nine Prajeśwaras, the description of fourteen Manus

famous in Purāṇas, seven great sages and sages of high reputation in each Manvaṅtara, some of them with their wives is another noteworthy aspect of *Brahmanidhi*.

Brahmanidhi offers a valuable information on Indian music in general, Karnatak music in particular. A portion of *Brahmanidhi* starting from the folios 129 up to 188, and verses 492-781 offers a description of Indian music, especially Karnatic music based on *'Svaracūḍāmaṇi'* composed earlier than *Śrītattvanidhi* by Kṛṣṇarāja Woḍeyar-III. An account of svara, varieties of rāga with personification, different tālas (measure of time in the field of music), masculine rāgas, feminine rāgas depicted through pictures, varieties of weapons carried by gods, classification of men and women fit or unfit for dance on the basis of physical features and many other interesting topics are the astounding aspects of *Brahmanidhi*.

An epitome of *Brahmanidhi* appears at the end this volume. The last 69 stanzas starting from 1104 up to 1172 enlist the total number of paintings drawn in *Brahmanidhi*. Besides, these stanzas also provide us in brief the very vast knowledge of all the topics on Indological literature referred to in this volume, highlighting the encyclopaedic nature of *Śrītattvanidhi* in general and *Brahmanidhi* in particular.

The original sources of *Brahmanidhi* are *Śaivāgama, Nṛsimhaprāsāda, Skandapurāṇa, Padmapurāṇa, Matsyapurāṇa, Siddhāntaśekhara, Bhāgavata, Prapañcasāra, Kāraṇāgama, Bhaṭṭa-bhāskarīya, Mayūkha, Agnipurāṇa, Viṣṇupurāṇa, Mantradevatāprakāśikā, Pāñcarātra, Hemādrī, Mantra-ratnākara, Viśvapurāṇa, Śukasaptati, Bharataśāstrasaṅgraha, Saṅgīta-*

ratnākara, Śivatattvaratnākara, Swaracūḍāmaṇi, Anaṅgaraṅga, Kāmasūtra of Vātsyāyana etc.

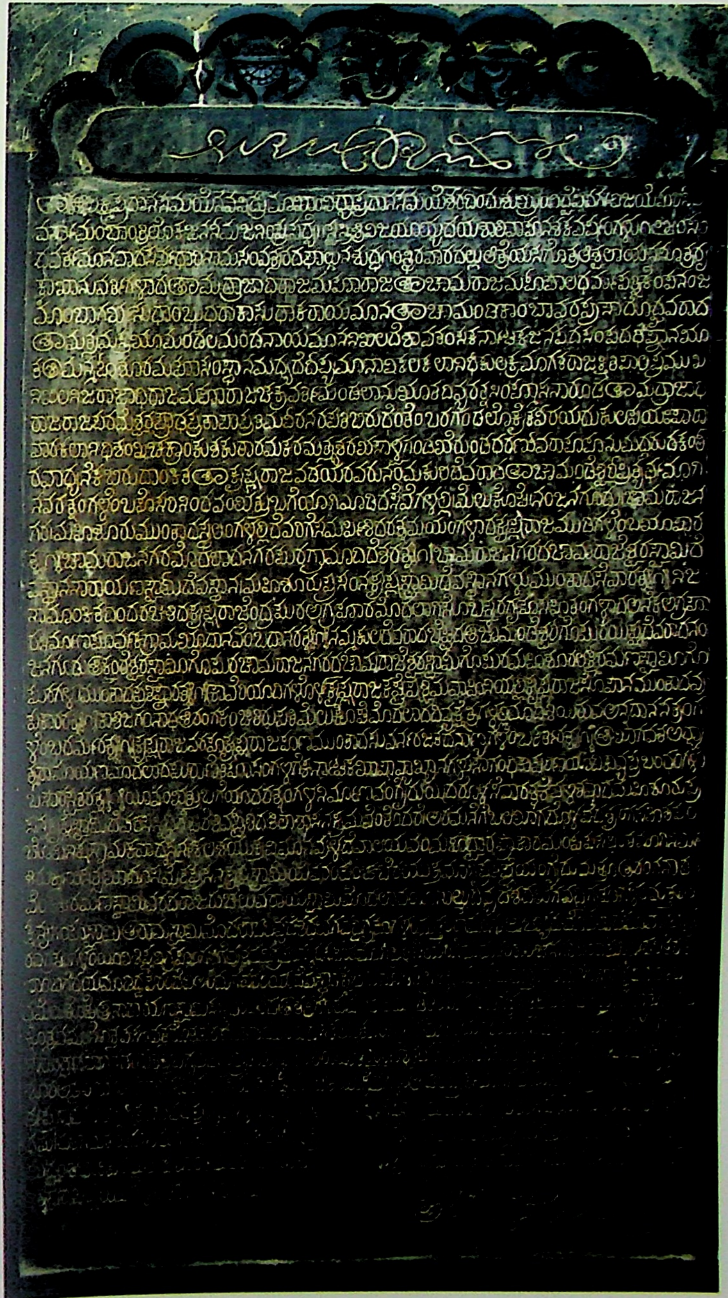
Thus, this magnum opus of His Highness Kṛṣṇarāja Woḍeyar-III excels other encyclopaedic works such as *Abhilaṣitārthacintāmaṇi* (or *Mānasollāsa*) of Bhūlokamalla Someśvara-III of 12th century A.D. and *Śivatattvaratnākara* of *Basavappanāyaka* of Keladi who lived in the 18th century. *Śrītattvanidhi* is appropriately named by its author.

Behind this endevour of publishing *Śrītattvanidhi*, there are tireless efforts and services by scholars and officials of the Oriental Research Institute in many ways. Starting from the procuring of the manuscript, preservation of the manuscript, translation and publication of the first three volumes of this monumental work is a team effort. In this regard certain aspects already referred to in the first volume *Śaktinidhi* published in 1997, are repeated in this *volume, Brahmanidhi*.

Mysuru

Dr. (Mrs.) H.P.Devaki,
Director
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Inscription of
NAVARATNAPRAŚASTI



Courtesy : Prasanna Kṛṣṇaswāmy Temple, Ambāvilās Palace premises, Mysuru

Inscription of

NAVARATNA

The nine great donations of

His Highness Śrī Kṛṣṇarāja Woḍeyar-III

1. | | śrī | | śrīlakṣmīpradānasamaye navavidrumābhāṃ vidyāpradānasamaye śaradinduśubhrāṃ vidveṣivargavijaye harinīla...
2. varnāmambāṃ trilokajananīmajaniṃ prapadye | | svasti śrī vijayābhyudaya śālivāhanaśaka varṣaṃgaḷu 1250 saṃ...
3. da vartamānavāda sarvadhārināma saṃvatsarada phālgunaśuddha 10 sthiravāradallu ātreyagotra āśvalāyanasūtrarṛ...
4. kśākhānuvartigaḷāda śrīmadrājādhirāja mahārāja śrī cāmarāja mahīpāla dharmapatni keṃpanaṃja...
5. māṃbā-garbhasudhāṃbudhi-rākāsudhākarāyamāna śrī cāmuṇḍikāṃbā-varaprasādodbhavarāda...
6. śrīmatsamastabhūmaṇḍala-maṇḍanāyamāna nikhiladeśāvataṃsa karnāṭaka janapada-saṃpadadhiṣṭhānabhū...
7. ta śrīmanmahīśūramahāsaṃsthāna-madhya-dedīpyamānāvikala-kalānidhi-kulakramāgata rāja kṣitipāla pramukha...
8. nikhila-nija-rājādhirāja-mahārāja-cakravartimaṇḍalānubhūta divyaratna-siṃhāsanāruḍha śrīmadrājādhi...
9. rāja-rājaparameśvara-prauḍhapratāpāpratimavīra-narapati-birudeṃ-teṃbaragaṃḍa lokaikavīra yadukulapayaḥpārā...
10. vāra-kalānidhi śaṃkha-cakrāṃkuśa-kuṭhāra-makara-śarabha-sāḷa-gaṃḍaberuṃḍa-dharaṇīvarāha-hanumadgaruḍa-kaṃṭhī...
11. ravādyanekabirudāṃkita śrī kṛṣṇarājavaḍayaravaru naṃma kuladevarāda śrī cāmuṇḍeśvarī prītyarthavāgi...
12. navaratnaṃgaḷeṃba hesariniṃda vaṃbhattu bageyāgi māḍida sevegaḷalli | melukoṭe | naṃjanagūḍu | cāmarājana...

13. gara । mahiśūru mumtāda sthalamgaḷalli devarige samarpiśida ratnamayamgaḷāda kṛṣṇarājamuḍigaḷemba **bhūṣāra**...

14. **tna । 1 ।** cāmarājanagara modalāda nagara-pura-grāmādi-**deśaratna । 1 ।** cāmarājanagarada cāmarājeśvarasvāmi de...

15. vasthāna nārāyaṇasvāmi devasthāna । mahiśūru prasamna kṛṣṇasvāmi devasthānagaḷu mumtāda **sevāratna । 1 ।** nija...

16. nāmāṃkitadiṃda raciśida kṛṣṇarājeṃdrapura agrahāra modalāgi sobaskara gṛha sahitaṃgaḷāda aneka agrahā...

17. ra-nirmāṇa-pūrvaka grāma-bhūdānaveṃba **dānaratna । 1 ।** namma kuladevarāda beṭṭada śrī cāmuṇḍeśvarī gopura yiṣṭadevarāda naṃ...

18. janagūḍu śrīkaṃṭheśvarasvāmi gopura cāmarājanagarada cāmarājeśvarasvāmi gopura mahiśūra lakṣmīramaṇasvāmi go...

19. puragaḷu muṃtāda **pratiṣṭhāratna । 1 ।** kāveriyādigaḷoḷ kṛṣṇarājakaṭṭe paścimavāhiniyalli kṛṣṇarājasopāna muṃtāda vu...

20. **pakāraratna । 1 ।** kāśi-jagaṃnātha-śrīraṃga-kaṃci-tirupati-melukoṭe modalāda divyakṣetragaḷalli māḍiśi yiruva annadāna satraṃga...

21. ḷeṃba **dharmaratna । 1 ।** kṛṣṇarāja-varaha kṛṣṇarāja-haṇa muṃtāda suvarna rajatada nāṇyagaḷeṃba **kīrtiratna । 1 ।** śrī bhāgavata adhyā...

22. tmarāmāyaṇa modalāda purāṇetihāsaṃgaḷige karnāṭaka-bhāṣā-vyākhyānagaḷu saugaṃdhikāpariṇayādi kāvyaprabaṃdhagaḷeṃ...

23. ba **sārasvataratna । 1 ।** yī vaṃbhattu bageyāda ratnaṃgaḷa nirmāṇavaṃgaidu yidaroḷ sevāratnake vaḷitavāda mahiśūru pra...

24. sanna kṛṣṇasvāmi devara sannidhige bareśi vappiśida śilāśāsana kramaveṃteṃdare । aramanege balabhāgadoḷ vedaśṛṃga sahita paṃ...

25. copaniṣannāmakavāda svarnakalaśayukta vimānavuḷḷa devālayavaṃ mahādvāra prākāramaṃṭapa sahitavāgi nirmi...

26. śi rukmiṇī-satyabhāmā-sameta prasanna kṛṣṇasvāmiyavaraṃ paṃcabhedayuktavāgi pratiṣṭheyaṃgaidu mattū śrī raṃganātha...

27. veṃkaṭaramaṇasvāmi varadarājaru caluvarāyasvāmi modalāda yī nālku divyadeśada bhagavadvigrahagaḷaṃ mattū la...

28. kṣmīnṛsiṃhasvāmi śrīrāmasvāmi modalāda divyadeśada bhagavadvigrahagaḷaṃ mattaṃ rāmānujācāryaru modalāda pūrvācārya...

29. ra vigrahagaḷaṃ yī viśiṣṭa vigrahaṃgaḷige vutsavavigrahagaḷu sahitavāgi pratiṣṭheyaṃgaidu mattaṃ kāṃcinagaradiṃda pūrvadalli teraka...

30. ṇāṃbigerāya māḍidda peraṃdevi aṃmanavaraṃ yā devasthānakke bija māḍiśi pratiṣṭeyaṃgaidu mattaṃ naṃma saṃsthānakke divya-daśavā...

31. da melukoṭe śrī nārāyaṇasvāmi sannidhiyiṃda śrī śaṭhagopavaṃ bija māḍiśi yī devarugaḷa nitya paḍitara dīpārādhana nityotsava pa...

32. kṣotsava māsotsava saṃvatsarotsava rathotsava muṃtāda sakalotsavagaḷaṃ dharmādhyayana rāmānujakūṭa muṃtāda sevegaḷu...

33. sāroddhāravāgi naḍeyatakka bagye varṣaṃ pratiyallu kaṃṭhīrāyi (5000) yaidu sāvira varaha tastīku niṣkarṣe māḍiyidakke mai...

34. śūra aṭhṭhavaṇe subedārenahisarige nirūpakaṭle māḍiśi yī sevegaḷu ācaṃdrārkavāgi naḍeyuvaṃte prārthisuttā śeṣatī...

35. rthaprasādagaḷaṃnu svīkarisuvudakkoskara sannidhiyalli naṃma lakṣmīvilāsada paṭṭamahiṣi kṛṣṇavilāsada dharmapatni ramāvilāsada...

36. dharmapatni sametavāda naṃma rūpu-bhakta-pratimegaḷaṃ pratiṣṭhiśi śrīyavara sannidhige bareśi vappiśida śrīkara śilāśāsana । ।

37. madvaṃśajāḥ paramahīpativaṃśajā vā ye bhūmipāsritatamujvala dharma-cittāḥ । maddharmameva satataṃ paripālayaṃ

38. ti tatpādapadmayugaḷaṃ śirasā namāmi । ।

Transliteration by

Diddigi Vamsi Krishna M.A.

Research Assistant Grade - II, ORI

About the translator Vidvan Dr. H.V. Nāgarāja Rao



Dr.H.V. Nāgarāja Rao who has rendered 'Brahmanidhi' into English language is a recipient of the prestigious 'Rāṣṭrapati-award' (President of India award) in 2012 and is a renowned erudite Sanskritist and a gifted poet of international reputation. His English translations of the first three volumes of Śrītattvanidhi namely, Śaktinidhi, Viṣṇunidhi and Śivanidhi were well-received by the scholarly world both at home and abroad.

Hailing from Somanahaḷḷi, a village in Kolar district of Karnataka, Nāgarāja Rao was a brilliant student endowed with a very sharp memory during his student days at Śrīman Mahārāja Sanskrit College, Mysore. He was an eloquent orator of high order, always first and a winner of gold medals in 'All India Sanskrit competitions' in Sāhitya, Aṅtyākṣarī, Samasyāpūrti competitions held at Vārāṇasi and Delhi, Ujjain and other places and in National and State level Sanskrit debates. He studied Vyākaraṇa-śāstra (Sanskrit Grammar) and Alaṁkāra Śāstra (Sanskrit Poetics) securing **I-rank** with distinction in Vidwat Uttama in both the subjects. In 1971 he went to the United States and got the M.A. Degree in Asian Languages from the University of Washington, Seattle, USA. Returning from Seattle he joined the Oriental Research Institute, Mysore as a Research Assistant. While serving in this Institute he studied M.A. in Sanskrit through Correspondence Course (1980) and secured first rank with gold medals from University of Mysore. After a few years he also did his D.Litt. from the University of Tumkur, Karnataka. During his service in Oriental Research Institute for more than three decades, he edited the manuscripts of Hṛdayāmṛta, Śivanāmakalpalatālavāla, Kāmavilāsa Bhāṇa, Nyāyaśatakam, Vidyāmādhavīyam and Śaktinidhi, Viṣṇunidhi, Brahmanidhi with English translations. At present, he is editing and translating 'Grahanidhi' the 5th volume of Śrītattvanidhi.

The profound scholarship of Dr.H.V. Nāgarāja Rao has left its stamp on more than one hundred works in Sanskrit language including Dramas, Novels in Sanskrit, Century of verses (Śatakas), Stories and compendiums of short stories in Sanskrit, commentaries on poems, Travelogues in Sanskrit, Collections of articles on different topics of Sanskrit literature, Translations (such as 'Kathāsaritsāgara' - Vol-I) from Sanskrit to Kannada and vice-versa. His plays Vidulaputrīyam, Samudyatā, Dāmpatya kalaham are written in simple but an appealing style. His other works published under Sudharmā Prakāśana are more than fifty. A few of them are Bhallaṭaśatakam, Ānaṅda-sāgara-stavah, Varadarāja-stavah, Anyāpadeśaśatakam, Asmākam-gṛhasya-dīpah, Subhāṣita-kaustubha, Rūpaka Catuṣṭayam, Haribhaṭṭa's Subhāṣitam, Daśāvatāra Stotram, Vipañcikā, Saṁskrita Praveśah and others. Most of these works are with English and Kannada translations.

Dr H.V. Nāgarāja Rao is a champion in handling Sanskrit Prosody and has composed verses in different meters in his Śataka-poems such as Sajjana-śatakam. Kali-vimarśana-śatakam, Nāgarāja-śatakam, Durjana-śatakam etc. Among his śataka-poems, the Nāgarāja-śatakam mirrors a new venture in the history of 'laghu-kāvyas' written in the Sanskrit language. An attempt is made in this poem to tag the name of the poet at the end of each verse, in the model of 'Maṅkutimmana kagga' written by Śrī D.V.Guṇḍappa in Kannada.

The translations of two famous scholarly treatises in Sanskrit poetics, so far not attempted by any other scholar as they need rich competency and only within the reach of a profound scholar are 1)

Vyakti-viveka of Rājānaka Mahima Bhaṭṭa which is a scholarly critique on the pioneering work - the 'Dhvanyāloka' authored by Ānaṅdavardhana and 2) Alaṁkārasarvasva written by Rājānaka Ruyyaka. By translating these two works into Kannada, Dr. Nāgarāja Rao has enriched especially 'kāvya-mīmāṁsā' branch of Kannada literature and also helped the scholars and researchers providing them an easy approach to these two texts. Another work which is an epitome of moral philosophy is 'Darpadalanam' written by Kṣemeṅdra. This work rendered into Kannada by Nāgarāja Rao is a thought-provoking 'Hand-book' of moral messages essential for the entire men folk from all walks of life.

Dr. Nāgarāja Rao is a rare confluence of scholarship, gentle nature and pleasing personality. He received the 'Vyāsa Maharṣi Praśasti' in 1996 for the best Sanskrit essay from the 'Śekhāvatī Āśram' at Bhivani, Haryana. The title 'Kāvyaśāstra-Vicakṣaṇa' was conferred upon him by the pontiff of Svarṇavally Mutt in Karnataka. In 2006 he received the Central Sāhitya Academy award for his Sanskrit translation of 'Sārtha', a famous Kannada novel of Dr. S.L. Bhyrappa.

Dr. Nāgarāja Rao worked for Sāhitya Academy as the Deputy Editor of Ancient Indian Literature Project in 1996. He was invited by the University of Chicago to teach Sanskrit and served there in the year 1995, 1996 and 2001 with high appreciation from his students. In the year 2003-04 he was invited by the Hebrew University of Jerusalem to be a Fellow at the Institute for Advanced Studies. Presently he is the Honorary editor of 'Sudharma', the only Sanskrit Daily Newspaper in India which is being published from Mysore for the last 44 years. The responsibility of the English translation of the entire Śrītattvanidhi is shouldered by him and now the translation of 'Grahanidhi' is under progress and it will be published within few months.

I hope this translation of 'Brahmanidhi' will be liked and appreciated by scholars and laymen alike for the wealth of knowledge and information it provides.

Dr. (Mrs) H.P. Devaki
Director
ORI, Mysuru

ACKNOWLEDGEMENT

I offer my heartfelt thanks to Prof. K.S. Rangappa, Honorable Vice-chancellor, University of Mysore, under whose stewardship this noble task of editing and publishing of ***Brahmanidhi*** the fourth volume of the monumental work ***Śrītattvanidhi*** was initiated. In fact, the translation work of *Brahmanidhi* was completed in December 2014 itself. Due to certain circumstances beyond our control there has been considerable delay in bringing out this volume. But there is always some consolation for every lapse. The year 2016 marks the 125th Annual year for Oriental Research Institute and Centenary-year of the University of Mysore, both of these institutions were founded by father (His Highness Chāmarāja Woḍeyar-X) and son (His Highness Kṛṣṇarāja Woḍeyar-IV) belonging to the royal family of old Mysore state. In this memorable occasion, I appreciate the help and cooperation from the higher officials of the University of Mysore in the publication of this volume and it is my pleasant duty to offer my thanks to them.

I gladly express my gratitude to Prof. C.Basavaraju, Registrar, University of Mysore, for his kind cooperation and valuable suggestions in the printing of this volume.

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arrangements were made for the translation work of this volume. I appreciate his timely suggestions and on behalf of all the staff of ORI, I extend my whole hearted thanks to him.

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I hardly find suitable words to express my gratitude and heartfelt thanks to Vidvan Dr. H.V.Nagaraja Rao, for his translation of *Brahmanidhi* in to flawless English language and Vidvan Dr. T.V.Satyanarayana, in to Kannada, without whose help *Brahmanidhi* would not have seen the light of the day.

I acknowledge the valuable services of Dr. K.V. Ramapriya, the Deputy Director of Oriental Research Institute. Smt. P. Gowri, Research Assistant Grade-II for her tireless DTP work. Śrī Diddigi Vamsi Krishna, Research Assistant Grade-II for his technical services. Bhaskara, for the meticulous scanning of the manuscript and other ministerial staff Śrī Ramesh, F.D.C. and N. Jagadish, S.D.C. of the ORI, in the publishing of *Brahmanidhi*.

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Mysuru

Dr. (Mrs.) H.P.Devaki,
Director
ORI, Mysuru

श्रीमुम्मडिकृष्णराज ओडेयर् विरचितः

श्रीतत्त्वनिधिः

चतुर्थः सम्पुटः

ब्रह्मनिधिः

सचित्रमातृका



MUMMAḌI KṚṢṆARĀJA WOḌEYAR'S

ŚRĪTATTVANIDHI

VOLUME - 4

BRAHMANIDHI

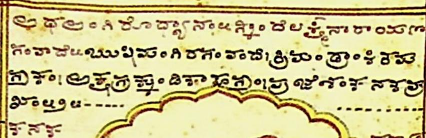
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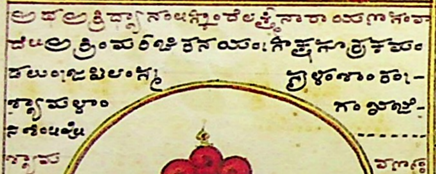


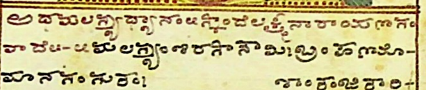




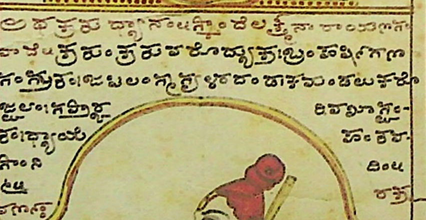






















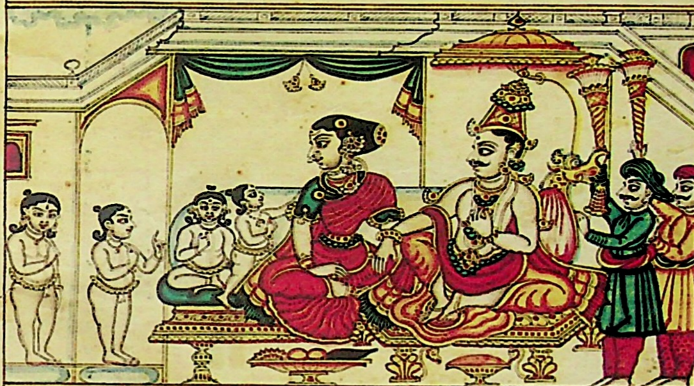


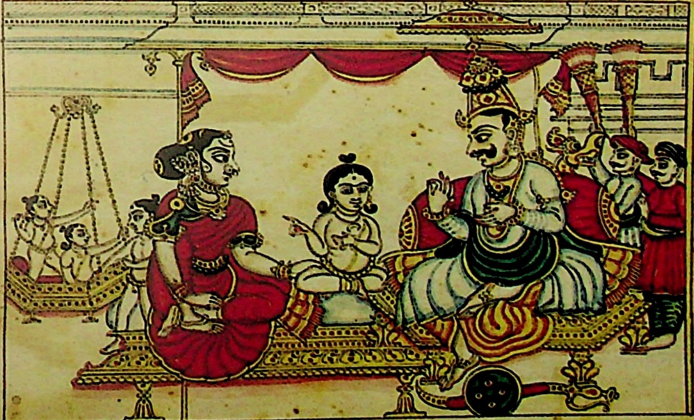






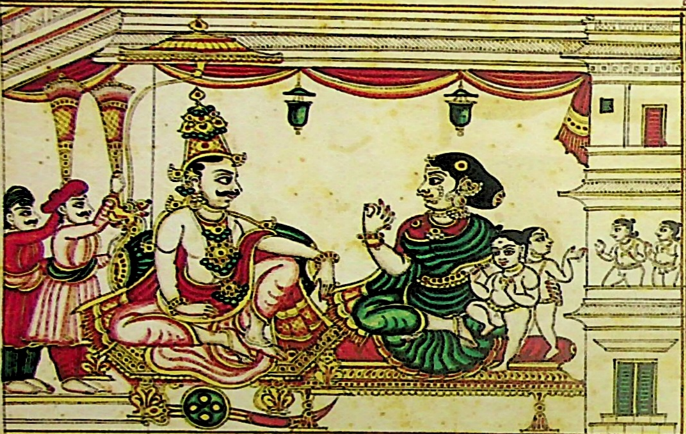






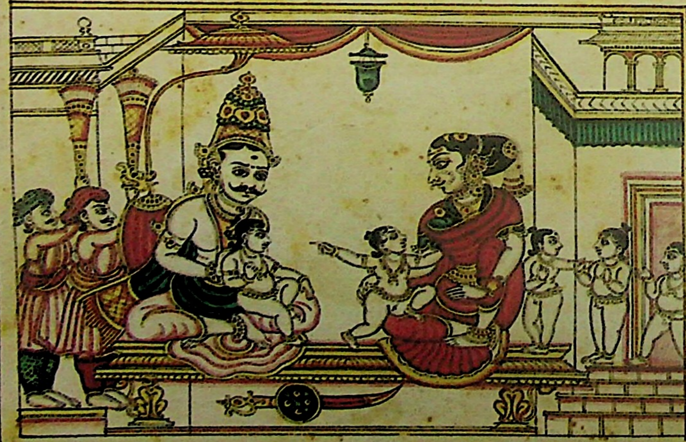
॥ ಅಥ ಶ್ರೀ ರೈವತಮನುಧ್ಯಾನಂ ॥ ಶ್ರೀವಾಗಮೇ ॥ ಸಿದ್ಧಾಂತಶೇಖರೇ ಚ ॥

ಪಂಚಮೇ ಶ್ರೀ ರೈವತೋ ನಾಮ ಮಹಾವನಯೊರಸುಜನ್ಮ್ಯಶಃ ಪಕ್ಷಿಂ ಧ್ವಾವಳಃ ಮತ್ರಾದತ್ತಕಾ-
ರ್ಜುನಸಮಾವರ್ಣಕಾಃ ಕ್ಷತ್ರಪ್ರಿಯಪ್ರಕಾಸ ಕೋವಾಗ್ಮಂಶ್ಯಾಮಂಗಮಾತ್ರಿ ಶಃ ಗದಾಖಡ್ಗ
ಧೃತ್ ತ್ರಿದಾರೀ ಸರ್ವೇಷಾಂ ಜಗತಾಂ ಪತಿಃ ॥ ಅ॥ ಶ್ಯಾಮವರ್ಣಃ ॥ ವಿಶಾಲ ಪ್ರಿಯ ಪ್ರಶಃ ॥ ಪಕ್ಷಿ-
ಂ ಧ್ವಾವಳಃ ॥ ಮತ್ರಾಃ ದತ್ತಕಾರ್ಜುನಾದಯಃ ॥ ಫಾಲ್ಗುಣ ಪ್ರಶ್ನ ಅಷ್ಟಾ ವಾಸ್ಯ ಶ್ರೀ ರೈವತ
ಸ್ಥಾದಿಃ ॥ ಹರಿನಾಮ ವೈಕುಂಠಃ ॥ ಇಂದ್ರನಾಮ ವಿಭುಃ ॥



॥ ಅಥ ಚಾಕ್ಷುಷಮನುಧ್ಯಾನಂ ॥ ಶ್ರೀವಾಗಮೇ ॥ ಸಿದ್ಧಾಂತಶೇಖರೇ ಚ ॥

ಷಷ್ಠಶ್ಚಾಕ್ಷುಷಃ ಪುತ್ರಃ ಚಾಕ್ಷುಷೋ ನಾಮ ವಿಶ್ರುತಃ ॥ ವಿದಿಕ್ಪಾಲೌ ಶ್ರುತ್ವಾ ಕೃಷ್ಣಾಂ ಶಿತಾಸ್ಯ ಕೃಷ್ಣಾಜಿನ
ಪ್ರಿಯಾಃ ಕಥಾಮರುಷಸುಧ್ಯುಮ್ನಪ್ರಮುಖಾಸ್ತತ್ರ ವರ್ಣಾ ವಾಗ್ಭಾಂ ಹಿ ಪ್ರಕರದ ರೂಪ ಸರ್ವ
ವೇಷಾಂ ಜಗತಾಂ ಪ್ರಭುಃ ॥ ರಕ್ತವರ್ಣಃ ॥ ವಿಶಾಲಾಕ್ಷಃ ॥ ಪಕ್ಷಿಣಾಂ ಶಿಃ ॥ ಪುತ್ರಾಃ ಮರುಷ
ಸುಧ್ಯುಮ್ನಾದ್ಯಾಃ ॥ ಪತ್ನೀ ಶುದ್ಧ ಏಕಾದಶಿ ಚಾಕ್ಷುಷ ಮನ್ವಾದಿಃ ॥ ಹರಿನಾಮ ಅಜಿತಃ ॥
ಇಂದ್ರನಾಮ ಮಂತ್ರದ್ಯುಮ್ನಃ ॥ ॥ ....

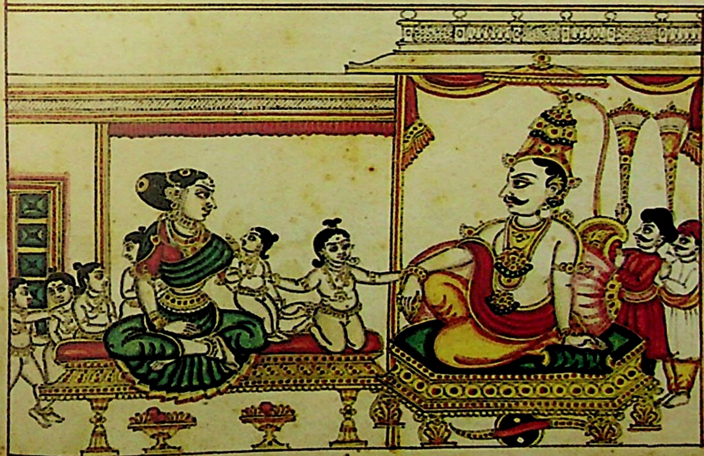


॥ ಅಥ ಧರ್ಮಗಣಾನಾಂ ಸಮುದ್ಭವಃ ॥ ಶಿವಾಗಮೇ ಸಿದ್ಧಾಂತಶೇಖರೇ ॥

ವಸುರ್ವೈ ಧರ್ಮಗಣಾನಾಂ ಶಿಕ್ಷಾ ದಶಮಿ ಕ್ಷಮಾ ಧರ್ಮಸ್ಯ ಪತ್ನೀ ತತ್ರ ರಾಜ್ಞಾ ಗರ್ಭ ಧರ್ಮಾ
ದಯೋ ಮರ್ಕಾಃ ದೀಪ್ತಾ ವರ್ಷೈ ರಕ್ತವರ್ಣಾಃ ಸ್ತ್ರಾತ್ರಂ ಧರ್ಮ ವಸುಪ್ರರ್ಕಾಃ ಚರಣಾ ಮೇಕ ಗತಿ ಶ್ರೈ
ಯುಗಾನಾಂ ಪ್ರಮುಖರೇರಿಕಃ ॥ ೧೧ ॥ ರಕ್ತವರ್ಣಾಃ ಪಿತಾ ಧರ್ಮಃ ವರ್ಷೈ ದೀಪ್ತಾಃ ಪುತ್ರಾಃ ಗರ್ಭ
ಧರ್ಮಾ ದಯಃ ॥ ಶ್ರಾವಣಾ ಕೃಷ್ಣ ಅಷ್ಟಮೀ ಧರ್ಮಗಣಾನಾಂ ಸಮನ್ತಾದಿಃ ॥ ಹರಿನಾಮ
ಧರ್ಮಗೇ ರುಃ ॥ ೧ ॥ ಪ್ರನಾಮ ವಿಪ್ರರ್ಕಃ ॥ ——— ❁ ——— ॥–॥ - - - - - -

ಯೀಷಾಂ ನಾಮಾನಿ
ರದಬುಟಿನಾ
ಮಗಳ್ಗಾ ॥–॥
೧ ಹವಿಷ್ಮಂತಃ
೧ ವಹ್ನಿಃ - - - -
೧ ಅಗ್ನಿರೇಜಾಃ
೧ ನಿರ್ಲಜ್ಜಃ - - - -
೧ ಅರುಣಃ -
೧ ವೃಷ್ಟಿಃ - - - - -
೧ ಅನಘಃ - -

- - - ॥ ಅಥ ರುದ್ರಗಣಾನಾಂ ಸಮುದ್ಭವಃ ॥ ಶಿವಾಗಮೇ ಸಿದ್ಧಾಂತಶೇಖರೇ ॥ - - -
ಮಹಿಷಾ ರುದ್ರಗಣಾನಾಂ ಶ್ರೋದ್ಭವಾ ದಶಮಪತ್ನೀ ದೇವಾ ಸುದೇವಾ ಪುತ್ರಾಃ ವರ್ಷೈ
ಸ್ತಾರ್ಯಾ ರತ್ನರಾ ಕ್ಷತ್ರ ಧರ್ಮ ಸಂಗಮಾತ್ ಕೃಷ್ಣವರ್ಣಾಃ ಪ್ರರಾವಾಣ ಚಂದ್ರ
ಶಾಕ ಸನ್ನಿಕ್ರತ್ವ ಪಿಂಜರಾಂ ಪ್ರಮುಖಃ ॥ ೧೨ ॥ ಶ್ಯಾಮವರ್ಣಾಃ ಪಿತಾ ರುದ್ರಃ ವರ್ಷೈ
ದೀಯಾ ॥ ಪುತ್ರಾಃ ದೇವಾ ಸುದೇವಾಃ ॥ ಕಾರ್ತಿಕ ಶುಕ್ಲ ಪೂರ್ಣಿಮಾ ರುದ್ರಗಣಾನಾಂ
ಸಮನ್ತಾದಿಃ ॥ ಹರಿನಾಮ ಸ್ತ್ರೀ ಧಾಮಾ ॥ ೧ ॥ ಪ್ರನಾಮ ಬುಟ ಧಾಮಾ ॥ ——— ❁ ———



ಯೀಷಾಂ ನಾಮಾನಿ
ರದಬುಟಿನಾ
ಮಗಳ್ಗಾ ॥–॥
೧ ರಹೋನಿಧಿಃ -
೧ ಸುರಾಪಃ - - -
೧ ರವಿಕ್ರೀ - - - - - -
೧ ರಹೋಮತಿಃ -
೧ ರಹೋಪ್ರತಿಃ -
೧ ದ್ಯುತಿಃ - - - - -
೧ ರಹೋಮೂರ್ತಿಃ

[illegible]

ಅಥ ಪರಶುರಾಮ ಧ್ಯಾನಂ ॥ ಶ್ರೀವಾಗಮೇ ॥
ಪರಶುಜ್ವಲಹಸ್ತಾಬ್ಜೋ ಜಟಾಮಂಡಲಮಂ
ಡಿತಃ ಪದಾ ಮಚಿರಜೀವಿ ಸ್ತುತಃ ಪ್ರಸನ್ನಶ್ಚಾಭ್ಯು
ಗುಹ್ಯಹಸ್ತಃ ॥ ೪೫ ॥ ಪರಶುರಾಮಃ ॥—॥------



ಅಥ ಪ್ರಹ್ಲಾದ ಧ್ಯಾನಂ ॥ ಶ್ರೀವಾಗಮೇ ॥—॥
ವಿಷ್ಣುಭಕ್ತಂ ಮಹಾಪ್ರಾಜ್ಞಂ ದ್ವಿಭುಜಂ ರಾಕ್ಷ-
ಸೋತ್ತಮಂ ಧ್ಯಾಯಾಮ್ಯಹಂ ಮಹಾಶೈವ್ಯಂ
ಪ್ರಹ್ಲಾದಂ ಚಿರಜೀವಿನಂ ॥ ೪೪ ॥ ಪ್ರಹ್ಲಾದಃ ॥—



ಅಥ ಮಾರ್ಕಂಡೇಯ ಧ್ಯಾನಂ ॥ ಶ್ರೀವಾಗಮೇ ॥
ಶ್ರೀಮಂ ಶಾಂತಂ ಶಿವಸಾಕ್ಷಿಣಂ ॥ ಶಿವಪೂಜಾ
ಪರಾಯಣಂ ॥ ವೇದಶಾಸ್ತ್ರಧರ್ಮಜ್ಞಂ ॥ ಮಾರ್ಕಂ
ಡೇಯಮಹಂ ಭಜೇ ॥ ೪೬ ॥ ಮಾರ್ಕಂಡೇಯಃ ॥—॥



ಅಥ ಧ್ರುವ ಧ್ಯಾನಂ ॥ ಶ್ರೀವಾಗಮೇ ॥—॥—
ಅಕ್ಷಮಾಲಾಧರಂ ಬ್ರಹ್ಮಸೂತ್ರೋಜ್ವಲ ದ್ವಿಭು-
ಜಂ ಶರಂ ಧ್ರುವಂ ಧ್ರುವಾಯ ಯಾಗೀಶಂ
ಯಾಮಿ ಸದಾ ಮುದಾ ॥ ೪೭ ॥ ಧ್ರುವಃ ॥—॥—



ಶ್ರೀ

ಅಥ ಅಷ್ಟವಸೂನಾಂ ನಾಮಲಕ್ಷಣಂ ॥ ಶ್ರೀ
ಕಾಮಾಗಮೇ ॥—॥ ಧ್ರುವಃ ಸೋಮೋ ಧರಶ್ಚಾಪಃ ಸ್ತ್ರಿ
ರನಿಲೋ ನಲೋ ಹರಿ ಶ್ರೀ ವಃ ಸಿರಾಂಕಿ ಪ್ರ
ತ್ಯೂಷನಲೋ ಲೋ ಹಿ ರಕ್ತಾಂ ರಃ ಪ್ರ ಭ್ಯಾ ಷಷ್ಠ
ಹಾಸ ಪ್ರತ್ಯಹಾ ಗಷ್ಟೌ ವಸವಃ ಪ್ರಸನ್ನವದ
ನಾ ಶ್ವೇತ ವರ್ಣಾ ವರದಾ ಶಕ್ತಿ ಹಸ್ತಾಂ ಯಃ ಪದ್ಮಾಸನ
ಸ್ಥಿತಿ ದ್ವಿಭುಜಾಃ ಶರಣ್ಯಾವಗ ಪ್ರಾದಾ ॥—॥—
ಯಾ ಅಷ್ಟವಸುಗಳಿಗೆ ಮೇಲೆ ಬರದಿರು ವಸ್ಲೋ
ಕರಿಕ್ಯಾ ಹಾದಮರ ಶ್ರೀ ಹಾರ ಕಾಷ್ಟರಿಂ ದ ಶ್ರೀವಾ
ಗಮರಿಕ್ಯಾ ಶ್ರೀಹಾರ ಬ್ರ ದಾಹೋಳಯಿರು ವಷ್ಟರಿಂ ದ
ಶ್ರೀಪ್ರಕಾರ ಪ್ರತಿಮೆ ॥ ವರ್ಣಾ ಕಾರಣ ಗಮರಿಕ್ಯಾ
ಅಥ ಅಷ್ಟವಸು ಧ್ಯಾನಂ ॥ ಶ್ರೀವಾಗಮೇ ॥—॥
ಸ್ರುಕ್ಸ್ರುವಾಂ ಚ ಕರಾಭ್ಯಾಂ ಬಿಭ್ರಾಣಾಂ ಬರಧ-
ರಂ ಶುಚಿಂ ॥ ಅಗ್ನಿ ಶುಶ್ರೂಷಣಾ ರತಾ ಮಷ್ಟರಾ
ಷಡ್ಮಸ್ತಕಂ ॥ ೪೮ ॥ ವಸವಃ ॥—॥-----



ಅಥ ಸೋಮವಸುಧ್ಯಾನಂ ॥ ಶೈವಾಗಮೇ ॥–॥
ಜಗದಾನಂದಜನಕಸ್ಸೋಮಪ್ರಶಸ್ತ್ರೀ ವಿಚಕ್ಷಣಃ ॥
ರತ್ನಸಿಂಹಾಸನ … ಗತಃ ಸೋಮಃ
ಪ್ರದಿವಿಜಾ … ರಯೋ ॥ ೭ ॥
ಕುಂಠ್ರ … ವರ್ಗಃ

ಅಥ ಧರವಸೂಧ್ಯಾನಂ ॥ ಶೈವಾಗಮೇ ॥–
ಸರ್ವಸಿದ್ಧಿವಿನಾಶಸ್ತ್ರಿ ಮತ್ಸ್ಯಾಧಿರೂಢಃ ಪಾಣಿ–
ನಾ ॥ ಲಿಪ್ತ … ಕೃಷ್ಣಾಂಬರಧರಃ ಸುವಸ್ತ್ರ್ಯಾ ಧ್ಯಾನ
ನಂ ಗರಾಃ ॥ ೭ ॥ ಶ್ರೀರವರ್ಗಃ ॥–॥……

ಅಥ ಅನಿಲವಸು ಧ್ಯಾನಂ ॥ ಶೈವಾಗಮೇ ॥
ಶುಭ್ರಾಯ ಮೇಸದಾ ಭ್ರಾಯಾದನಿಲೋಲೋ
ಕಸಿಂಹಾಸನಸ್ಥಃ ಸಮಸ್ತದೇವನಿವಾಸಾವಂ ಧ್ಯಾಯೇನ
ವರದಾಂಬುಜಃ ॥ ೫ ॥ ಹಿಂ ದ್ರೂಣಾರ್ಗ್ಯಃ ॥–೬–

ಅಥ ಅನಲವಸು ಧ್ಯಾನಂ ॥ ಶೈವಾಗಮೇ ॥
ಅಜಾಧಿರೂಢಂ ಶುಭ್ರಾಭಂ ಸ್ತ್ರೀಸಹಾದೇವಿಸಮ
ಸ್ತ್ರಿರಂ ಶಿರಾವಾಜ್ಞ … ಲಮೋ ಧ್ಯಾ
ನಮನಲಂ … ಭ್ರಾಮಯ
ವ್ಯಹಂ ॥ … ೬ ॥–
ಲೋಹಿರ … ವರ್ಗಃ

ಅಥ ಪ್ರತ್ಯೂಷವಸುಧ್ಯಾನಂ ॥ ಶೈವಾಗಮೇ
ಶ್ವೇತವಸ್ತ್ರಧರಃ ಶ್ವೇತಃ ॥ ಚಾಂದನಾಲಿಪ್ತದೇಹ
ಕಃ ॥ ಪ್ರತ್ಯೂಷಂ … ಚಿಂತಯೇ ಭ್ರಾ
ಯಶ್ಶ್ರೀಪ್ರ– … ಪ್ರತ್ಯೂಷೋ
ಸ್ತ್ವಾಲ … ಕಾರ–
ಣಂ ॥ … ೮ ॥–
ಶ್ರೀರ … ವರ್ಗಃ

ಅಥ ಪ್ರಭಾಸವಸು ಧ್ಯಾನಂ ॥ ಶೈವಾಗಮೇ ॥–
ಪ್ರಭಾಸಂ ಹೂಣ … ಧಂ ॥ ಪ್ರಭಾಸಂ ಭಾ
ವಂ ಯಾಮ್ಯಹಂ ॥ ಅಕ್ಷಸೂತ್ರ–
ಜ್ವಲತ್ಕರಃ ॥ … ಸ್ತ್ಯ … ಜ
ಸನಿವಾ … ಸಂ ॥
ಲ ॥–
ಶ್ರೀ … ವರ್ಗಃ





ಅಥ ವರುಣಧ್ಯಾನಂ । ಪಯಾಂಬೆ ಶಾಸ್ತ್ರಿ ಶಾ
ಸ್ತ್ರರ್ಯಲ್ಲಿ - ನಾಗಪಾಶಧರಂ ರಕ್ತಾಂಬರ
ಣಃ ಪದ್ಮಿನೀಪ್ರಿಯಃ । ವರುಣೋ [illegible]
[illegible] ಕರಪಾತ್ರ ಸಃ [illegible] - ......

॥ ಇತಿ ಪ್ರತ್ಯಗ್ದಿಕ್ಪಾಲಕಃ ॥

ಅಥ ವಾಯುಧ್ಯಾನಂ । ಶಾಸ್ತ್ರಿ ಶಾಸ್ತ್ರರ್ಯಲ್ಲಿ -
ಪಯಾಂಬೆ - [illegible] ಗರ್ಗೋವಾ
ಯುಃ ಕೃಷ್ಣಮೃಗಾಗಸಃ । [illegible] ಧ್ವಜ -
[illegible] ಪ್ರಿಯಃ ॥ ......

॥ ಇತಿ ವಾಯವ್ಯದಿಕ್ಪಾಲಕಃ ॥





ಅಥ ಕುಬೇರಧ್ಯಾನಂ । ಪಯಾಂಬೆ । ಶಾಸ್ತ್ರಿ
ಶಾಸ್ತ್ರರ್ಯಲ್ಲಿ ಅಶ್ವಾರೂಢಃ [illegible]
ಕುಬೇರ [illegible] ಪ್ರಿಯಃ । ನಿಧೀಶ್ವರ [illegible]
ಧನದೋ [illegible] ॥ ಇತ್ಯುತ್ತರದಿಕ್ಪಾಲಕಃ

ಅಥ ಈಶಾನಧ್ಯಾನಂ । ಪಯಾಂಬೆ ಶಾಸ್ತ್ರಿ ಶಾ
ಸ್ತ್ರರ್ಯಲ್ಲಿ [illegible] ಗೌರೀಶೋ
[illegible] ವಾಹನಃ । [illegible] -
ತ್ರ್ಯಕ್ಷಃ [illegible] ॥ ಇತೀಶಾನ್ಯದಿಕ್ಪಾಲಕಃ ॥































































ಅಥ ಅಧರ್ಮಾದಿ ಚತುಷ್ಟಯ ಧ್ಯಾನಂ ॥ ಏಕಾದಶ ಶಿವಾನಿ ಚ

ಚತುಷ್ಟಯ ದೇವತಾ ಧ್ಯಾನಂ ಚ ॥ ಪೀಠ ಶಾಸ್ತ್ರೇ ॥ ಮಹಾ ದ್ವಿಗಂ ಹಿರಾ ಯಾಂ ॥ ॥

ತತ್ರ ಅಧರ್ಮಾದಿ ಚತುಷ್ಟಯ ಧ್ಯಾನಂ ॥ ಶ್ವೇತಾಸಿತಾ ಪರಿಷ್ಟೇನಾಮ ರುಷಾ ಕ್ರಮಯದ್ವಿರಾಃ ॥ ಚತುಷ್ಟಾ
ಜಾಗ್ರಿಂ ಹೇವಾಕ್ತ್ರಾ ತ್ರಿನೇತ್ರಾ ಮಾರ್ವೇ ರುಣಾಃ ॥ ವರೇ ಹಸ್ತಾ ಶ್ಯಾಮಾ ಶಿಮುಖ್ಯಾ ಶ್ಯಾಂ ॥ ರಜತ ಶಾಂ ಜಲಿಗಂ
ಮಪಾಃ ॥ ಅವರಾ ಶ್ಯಾಂ ಚ ಬ್ರಾಣಾಃ ॥ ಕರಾ ಶ್ಯಾಂ ಯೋಗ ಪಿತಿ ತ್ತಾಂ ॥ ಮುಖೇ ಷ್ಟೈರ ವರ್ಣಾಃ ॥
ಶ್ವೇತ ಅರುಣಾ ವರ್ಣಾಃ ॥ ಅಥ ಏಕಾದಶ ಶಿವಾನಿ ದೇವತಾ ಧ್ಯಾನಂ ॥ ಅಧರ್ಮಾದಿ ವಕ್ರಿನಿ ಭುಭುಃ
ಅಜ್ಞಾನಾದಿ ವಕ್ರಿ ದುರ್ಗಾ ॥ ಅವೈರಾಗ್ಯಾದಿ ಶಕ್ತಿ ವಹಿಃ ॥ ಅನೈಶ್ವರ್ಯಾದಿ ವಕ್ರ ರುದ್ರಃ ॥ ಅಹಾಜಿ ಕಾಲ ಅಧ
ರ್ಮಾದ್ಯಾ ದಾಕಾರಸ್ಯ ಗ್ರೇ ರಥಾವಿ ದ್ಯಾಃ ॥ ನಿ ಭುಭು ರಿಷ್ಟ್ರ ವ ದುರ್ಗಾ ಚತ್ತ್ವಾ ವ ಮಾ ರುದ್ರ ಪ್ರವೈವ ಚ
ಏಕ ಹಿಂ ಸ್ತ ರೂಪ ಹಾಣಾ ರಕ್ತ ಸ್ಯಾರ್ಕಿ ಲಕ್ಷ್ಮಾಣ ಲಕ್ಷಾ ನಿ ॥ ರುದ್ರಃ ಶಿದ್ರಾ ನಕ್ಷತ್ರ ದೇವತಾ ವರ್ಣ
ದುರ್ಗಾ ಶಾದ್ರಿ ಗಂ ವಸ್ತ್ರ ರ ದೇವತಾ ವರ್ಣ ॥–॥–॥–॥–॥–॥–॥–॥–॥–॥–॥–॥–॥–॥–॥–॥–

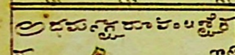
ಅನೈಶ್ವರ್ಯಾದಿ ವಾನಿ ದೇವತಾ ರುದ್ರಃ ॥ ಶ್ವೇತ ವರ್ಣಾಃ



ಅನೈಶ್ವರ್ಯ ರೂಪಂ ॥ ಪ್ರಾಜ್ಞ ವರ್ಣಾಃ



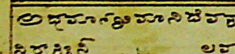
ಅಜ್ಞಾನಾದಿ ವಾನಿ ದೇವತಾ ದುರ್ಗಾ ನೀಲ ವರ್ಣಾಃ ಶಾದ್ರಿಗಂ



ಅಧರ್ಮ ರೂಪಂ



ಅಥ ಪೀಠ ದೇವ ರೂಪ ಲಕ್ಷಣಂ ॥



ಅಜ್ಞಾನ ರೂಪಂ ॥ ರಕ್ತ ವರ್ಣಾಃ



ಅಧರ್ಮಾದಿ ವಾನಿ ದೇವತಾ ವರ್ಣಾಃ



ಅವೈರಾಗ್ಯ ರೂಪಂ ಪೀತ ವರ್ಣಾಃ



ಅವೈರಾಗ್ಯಾದಿ ವಾನಿ ದೇವತಾ ॥ ॥–









[illegible]

[illegible]



[illegible]



[illegible]



[illegible]











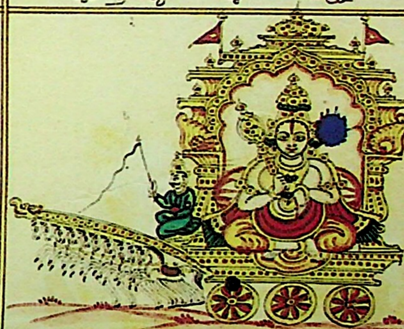


























































[illegible]

[illegible]





[illegible]

[illegible]





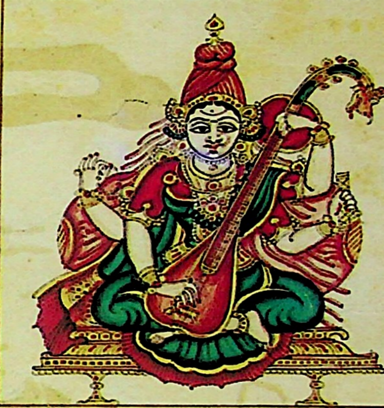












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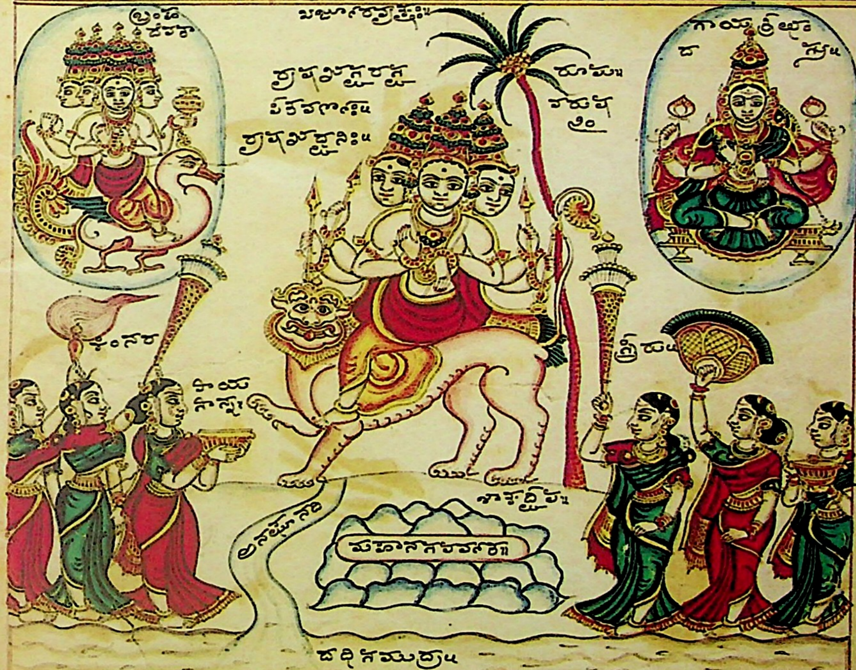
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[illegible]

[illegible]

[illegible]



దధి సముద్రః



159b

॥ ಶ್ರೀ ಗಾಂಧಾರಸ್ವರಸ್ವರೂಪಲಕ್ಷಣಶ್ಲೋಕಾಃ ॥

ಗಾಂಧಾರಾಖ್ಯಸ್ವರಸ್ಯಾಥೋ ದೇವತಾಂಗಾನಿ ಸಮ್ಯಕ್ ಪ್ರವಃ । ಪ್ರೋಚ್ಯಂತೇ ಶಿಷ್ಟತುಷ್ಟಿಪ್ರದಾಯಿನ್ಯಾ [illegible]
[illegible] ಕುಶದ್ವೀಪಕೋದ್ಭವಃ ಗೋತ್ರತಃ ನಿತ್ಯಃ [illegible] ತವಾಹನಸ್ತ್ರೀ [illegible]
[illegible] ಕದಳೀವೃಕ್ಷಸ್ಯ [illegible] ವೇದನೇ [illegible]
[illegible] ಗಂಧರ್ವ [illegible]
[illegible] ಕದಳೀವೃಕ್ಷನಿಲಯೋ ಯಕ್ಷ [illegible]
[illegible]
[illegible] ಲಕ್ಷಣ [illegible]
[illegible] ಗಾಂಧಾರಾಖ್ಯಸ್ವರಃ [illegible] ॥ ೨ ॥ ......

॥ ಇತಿ ಗಾಂಧಾರಸ್ವರಃ ॥

ಸರಸ್ವತೀ ದೇವತಾ

ಕದಳೀವೃಕ್ಷಃ
ಬಾಳೆ

ಗಾಂಧಾರಸ್ವರ
ಚಾಂಪಕವರ್ಣಃ
ಅಜಾವಿಕಸ್ವನಿಃ

ಸ್ವರೂಪ
ವರುಷ ೧೦

ಕೃಷ್ಣಸ್ಕಂದಃ

ಯಕ್ಷ

ಮರ್ತ್ಯ

ಕ್ಷತ್ರಿಯ

ಹಾರ

ಕುಶದ್ವೀಪ

[illegible]

ಸುರಾಸಮುದ್ರಃ

ಶಾರ್ದೂಲವಾಹನ [illegible]

ಶನಿವಾರ ....

ಧನಿಷ್ಠಾ ನಕ್ಷತ್ರ
ದೇವತಾ ವಸುಃ

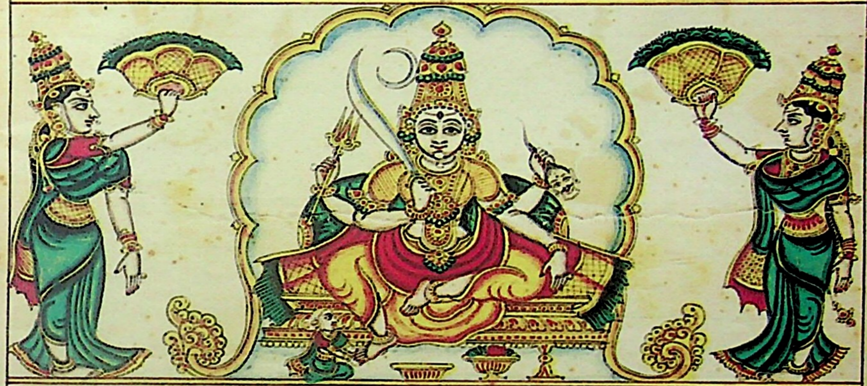
ಮಕರರಾಶಿಃ .....

ಮಧ್ಯಾಹ್ನ ೦೦೦ [illegible]



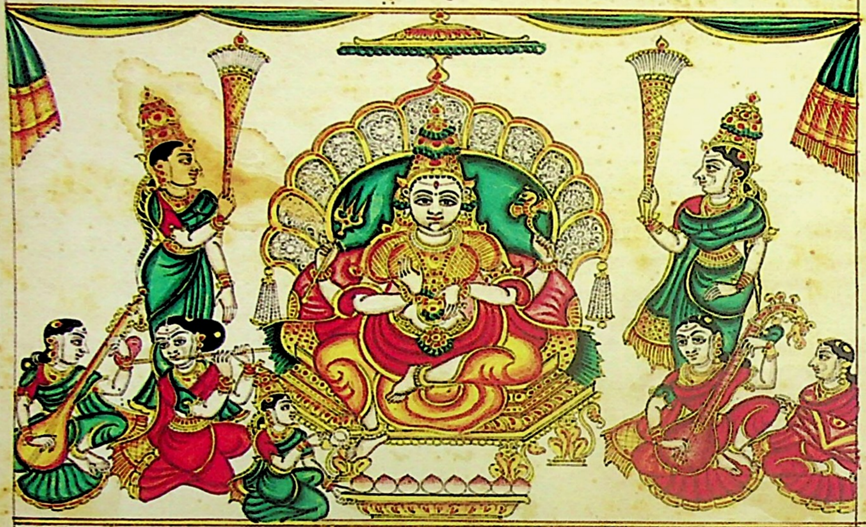


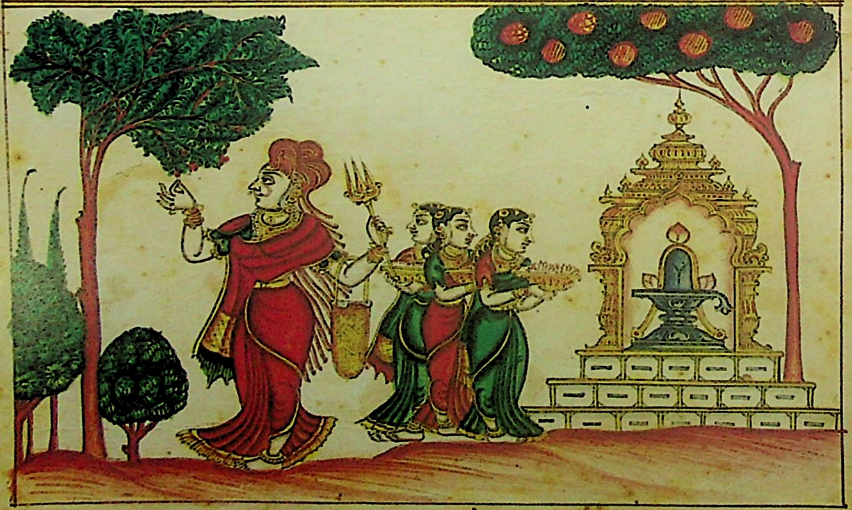
[illegible]



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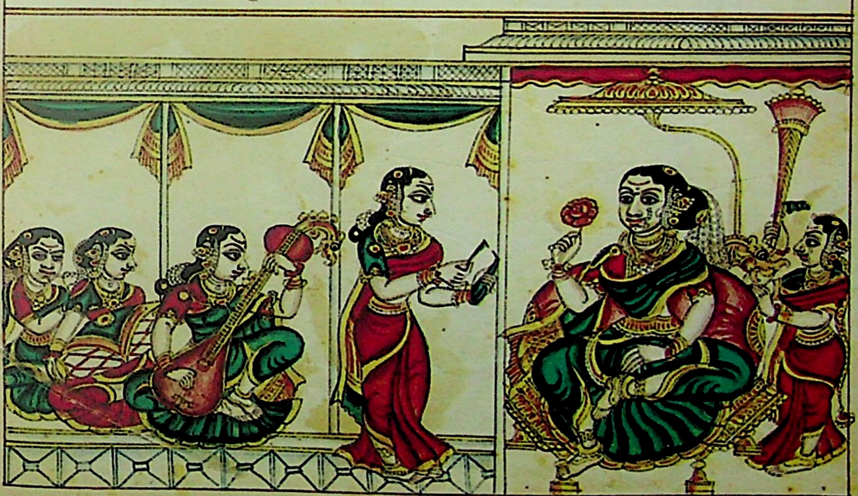












[illegible]

[illegible]

[illegible]

॥ ೧೮ ॥ ಅಥ ಹಿಂದೋಳರಾಗಸ್ಯ ರೂಪಂ ॥

ನಿತಂಬಿನೀಮಂದತರಂಗಿತಾಗ್ರೈ ದೋಲಾಸು ಖೇಲಾಸು ಖಮಾದಧಾನಃ ॥ ತಾನಂ ಕಪೋಲಶ್ರಿ ರಿಕ್ತಾಮಾಂ ಯುಕ್ತೋ ॥ ಹಿಂದೋಳರಾಗಃ ಕಥಿತೋ ಮುನೀಂದ್ರೈಃ ॥ ಯೀ ರಾಗಲಕ್ಷಣ ॥ ಹಿಂದೋಳಸ್ಯ ರಿಧವರ್ಜಿತಃ ॥ ಸಗ್ರಹ ಯೋಗದಿ ಕೋಬುದ್ಧ್ಯೈಃ ॥ ಮೂರ್ಛನಾ ಶುದ್ಧಮಧ್ಯಾ ಸ್ಯಾತ್ ॥ ದಾ ಷಡ್ಜ ಕಾಕಲಯುತಃ ॥ ಮೂರ್ಛನಾ ॥ ಸಗಮಪನಿಸ ॥ ೧೭ ॥

॥ ೧೯ ॥ ಅಥ ವೇಳಾವಳೀರಾಗಸ್ಯ ರೂಪಂ ॥

ಸಂಕೇತಪಾತ್ರಾಂ ದಯಿತಾಯ ದತ್ವಾ ॥ ನಿತಂಬಿನೀ ಭೂಷಣಮಂಗಳೇಷು ॥ ಮುಹುಃ ಸ್ಮರಂತೀ ಸ್ಮರಮಿತ್ರದೇವಾ ॥ ವೇಳಾವಳೀ ನೀಲಸರೋಜಕಾಂತಿಃ ॥ ಯೀ ರಾಗಲಕ್ಷಣಂ ॥ ಧೈವತಾಂಶಗ್ರಹನ್ಯಾಸಾ ಗಾಂಧಾರೀ ವೇಳಾವಳೀ ಮತಾ ॥ ರವಿಮೂರ್ಛನಾ ಜ್ಞೇಯಾ ॥ ರಾಗೇ ಶೃಂಗಾರಯುಕ್ತಕೇ ॥ ಮೂರ್ಛನಾ ॥ ಧನಿಸರಿಗಮಪ ॥ ೧೮ ॥

॥ ಅಥ ರಾಮಕಲಿ ರಾಗಸ್ಯ ರೂಪಂ ॥

[illegible]

[illegible]

[illegible]

[illegible]

॥ ಅಥ ದೇಶಾಕ್ಷೀ ರಾಗಸ್ಯ ರೂಪಂ ॥

[illegible]

[illegible]

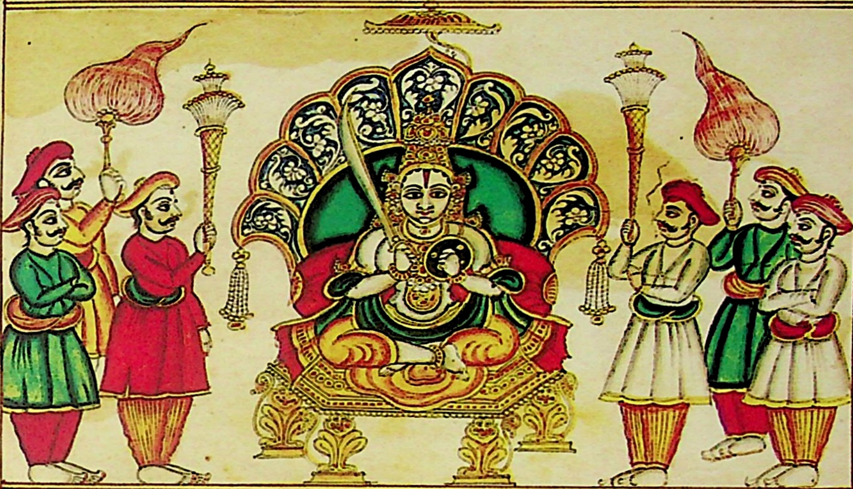
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॥ ೨೨೮ ॥ ಅಥ ದಕ್ಷನಾರಾಯಣೀರಾಗಸ್ಯ ರೂಪಂ ॥ ೨೨ ॥

ಶ್ರೀಹಾರಹಾರಗಜದಂತಶುಭ್ರಾಮೇಚಂಚದ್ದ್ವಾಮಚಾಮರೈಸ್ಸಂಗಸ್ಥಾಯಮಾನಸ್ಸುರ
ಚಾರಣೈಸ್ಸೋ ಪ್ರೋಕ್ತೋ ದಕ್ಷನಾರಾಯಣೋಯಂ ಕ್ಷಿತಿಪಾಲಮೂರ್ತಿಃ ॥ ೧ ॥ ಅಯಂ ರಾಗಲಕ್ಷಣಂ ॥ ನಿಷಾದಾ
ಸಂಪೂರ್ಣಾನಿಷಾದೋಂಶಕ್ರಮೋ ಗಾಂಧಾರೋ ಗಂಭೀರ ಮೂರ್ಛನಾ ಶ್ಲೋಕ ಯಾದಕ್ಷನಾರಾಯಣೋಯಂ
ಸುಖಪ್ರದಃ ॥ ಮೂರ್ಛನಾ ॥ ನಿಸರಿಗಮಪಧನಿ ॥ ೨೨೧ ॥ ------------



॥ ೨೨೯ ॥ ಅಥ ದೇಶೀರಾಗಸ್ಯ ರೂಪಂ ॥ ೨೩ ॥

ನಿದ್ರಾಲಸಂ ನಿಶ್ಚಲಪಿ ಸಕಾಂತಂ ವಿಬೋಧಯಂತೀಸು ರತೋತ್ಸವಾ ಯಾ ಗೌರೀವ ಸೋಜ್ಞಾಪಿ-
ಬಿಂಬೋಷ್ಠ ವಕ್ತ್ರಾ ಪ್ರೋಕ್ತಾ ದೇಶೀರಾಗ ಪೂರ್ಣಾ ಚಿತ್ರಾ ॥ ಅಯಂ ರಾಗಲಕ್ಷಣಂ ॥ ದೇಶೀ ಪಂಚಮ
ಹೀನಾ ಸ್ಯಾತ್ ಪ್ರಭಾತ್ಸಮಯಗಂ ಯಶ್ಚಾಂಶ ಪೂರ್ಣಾಲಲಂ ರಾಜ್ಞೀಯಾ ಮೂರ್ಛನಾ ವಿಕ್ರಶ-
ಹಸ್ತಿನಾ ॥ ಮೂರ್ಛನಾ ॥ ರಿಗಮಧನಿಸರಿ ॥ ೨೨೨ ॥ ------------



೬೮೦

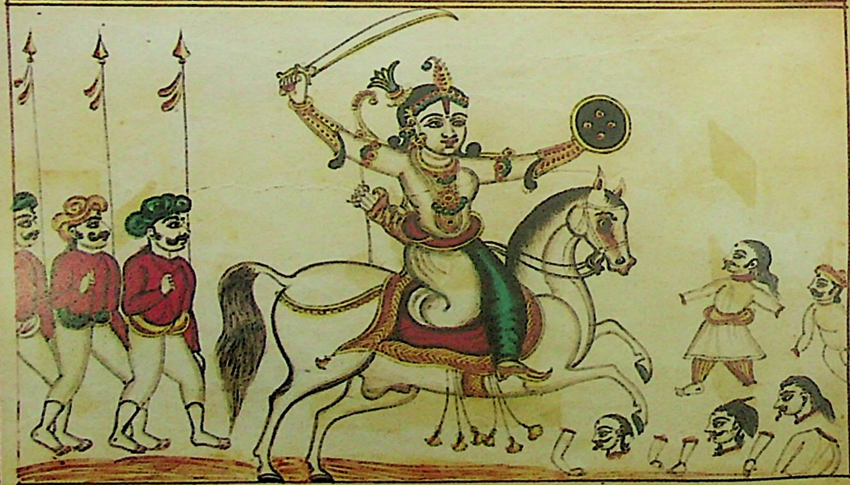
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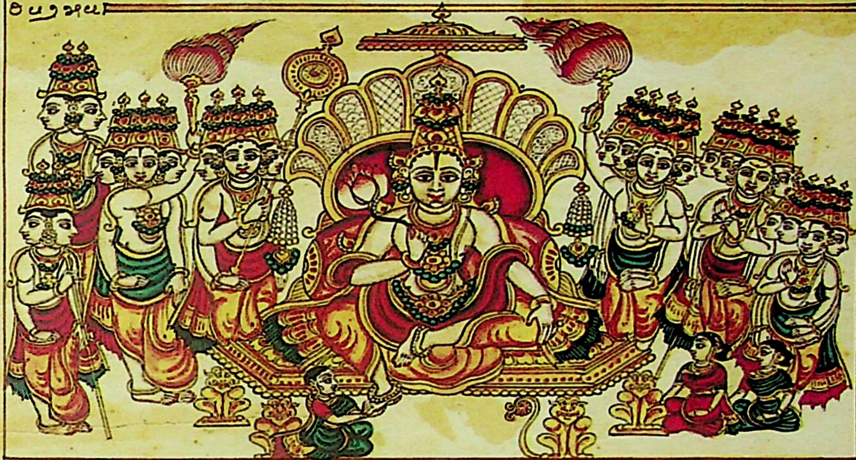
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॥ ಅಥ ಶ್ರೀರಾಗಸ್ಯ ರೂಪಂ ॥

ಅಷ್ಟಾದಶಾಬ್ದಸ್ಮರಚಾರುಮೂರ್ತಿರ್ಧೀರೋಲ್ಲಸತ್ಪಲ್ಲವಕರ್ಣಪೂರಃ। ಷಡ್ಜಾದಿಸೇವ್ಯೋರುಣ
ವಸ್ತ್ರಧಾರೀ ಶ್ರೀರಾಗರಾಜಃ ಕ್ಷಿತಿಪಾಲಮೂರ್ತಿಃ॥ ಯಾ ರಾಗಲಕ್ಷಣ॥ ಶ್ರೀರಾಗಸ್ತು
ತು ವಿಖ್ಯಾತಸ್ಸಪ್ತಸ್ವರಯುತೋ ಗ್ರಾಮೇ ಷಡ್ಜಾಧಾರಃ। ಪೂರ್ಣಸ್ತ್ರಾವಣಗಾನೋಸೌ ಸರ್ವದಾ ಮೂರ್ಛನಾ ಪ್ರಥ
ಮಾ ಮತಾ। ಶ್ರೀರಾಗಕಥಿತಂ ಕೈಶಿಕ್ಯಾಂ ಸಂಯುಕ್ತಂ। ಮೂರ್ಛನಾ ಸರಿಗಮಪಧನಿಸ
ರಿ ೬೨ ೩೪



॥ ಅಥ ವಸಂತರಾಗಸ್ಯ ರೂಪಂ ॥

ಶಿಖಂಡಿಬರ್ಹೋಚ್ಚಯಬದ್ಧಚೂಡಃ ಪುಷ್ಣನ್ಪಿಕಂ ಚೂತಲತಾಂಕುರೇಣ ಭ್ರಮನ್ಮುದಾ ರಾಮಮನಂಗಮೂರ್ತಿ
ರ್ಮತ್ತೇಭಗಾಮೀ ತು ವಸಂತರಾಗಃ। ವಸಂತಸ್ಸ್ವರಯುತಃ ಪುಷ್ಪವಾಸಂ ಶ್ರೀ॥ ಯಾ ರಾಗಲಕ್ಷಣ॥ ವಸಂ
ತಿ ಶ್ರೀ ರಾಗಸಂಪೂರ್ಣಸ್ವರಯುತಃ ಸಂಧಿ ಕಾಮ ಬುದ್ಧೇಃ ಶ್ರೀರಾಗಮೂರ್ಛನಾ ಸೈವ ಪ್ರಾಗೇಯ
ಗಾನವಿಚಕ್ಷಣೈಃ॥ ಮೂರ್ಛನಾ ಸರಿಗಮಪಧನಿಸ ೬೨ ೭೪--------------



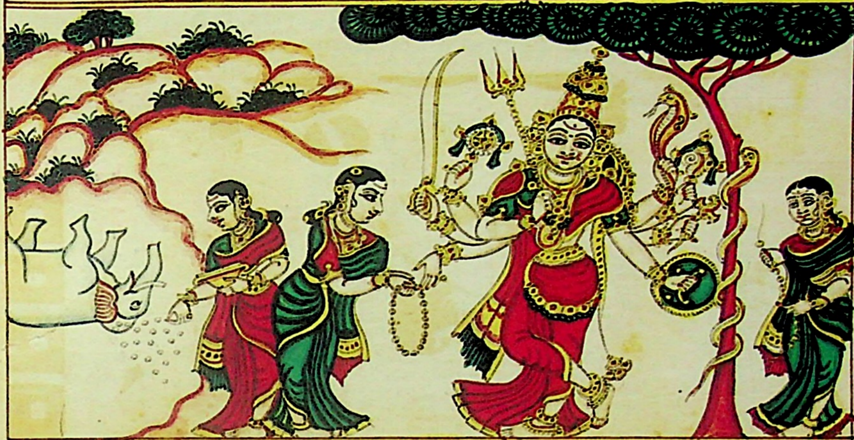
॥ ಲಲಿತಮಾಳವಗೌಳರಾಗಸ್ವರೂಪಂ ॥

ರಕ್ತೋತ್ಪಲಂ ಹಸ್ತತಲೇ ಚ ಯುಕ್ತಂ ವಿನಾವಯಂ ಕೆಸರ ದೇಹಯಷ್ಟಿಃ । ರಸಾರಲಪ್ರಸ್ತರ
ಲೇ ನಿಷಣ್ಣಾ ಸ್ತ್ರೀ ರಮ್ಯ ರಾಗಿಣೀ ಲಲಿತಮಾಳವಗೌಳಾಃ ॥ ಯೀ ರಾಗಲಕ್ಷಣ ॥ ಮಾಳವಗೌಳ
ಸ್ತು ರಾಗಾಂಗಃ ಷಾಡವಃ ಗಾಂಧಾರಕ್ರಿಯಯೋಗದಃ ಮೂರ್ಛನಾ ಸಹಿತ ಸಂಪ್ರಾಪ್ತ ರಿ ಗಾ
ರಸಗಸಂಡಿ ರಾಗ ॥ ಮೂರ್ಛನಾ ॥ ಸಗಮಪಧನಿಧಪಮಗಸ ॥ ॥ ....

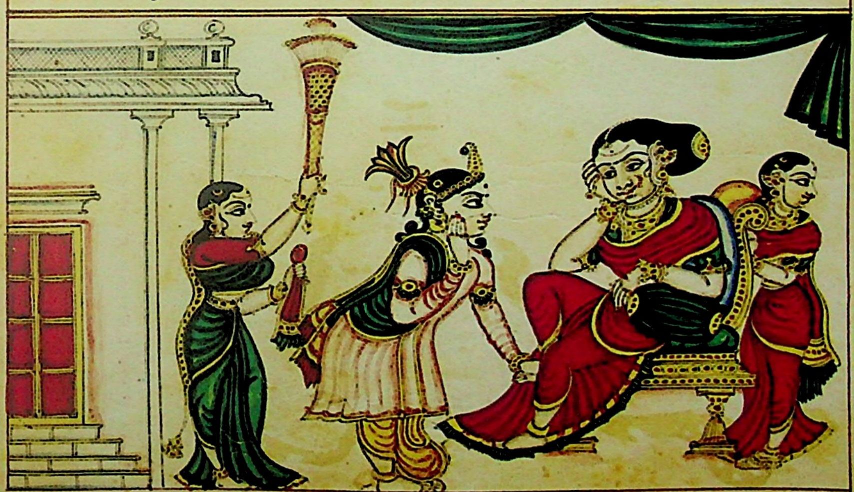
॥ ಲಲಿತಮಾಳವರಾಗಸ್ವರೂಪಂ ॥

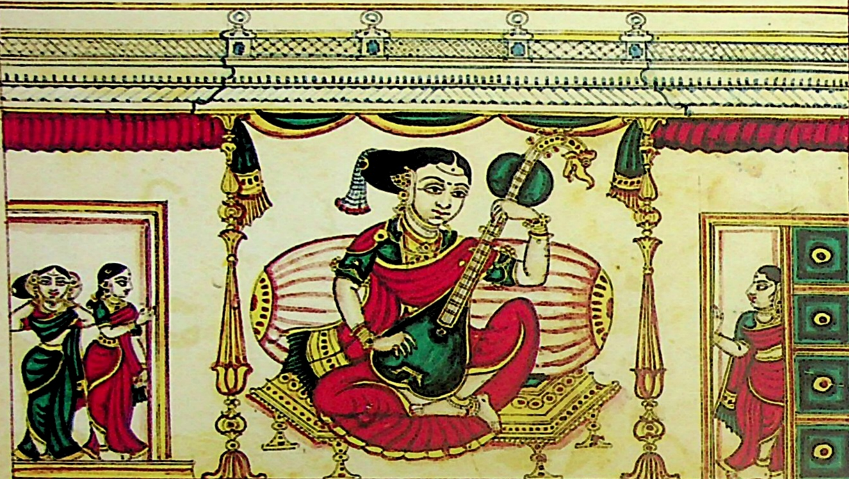
ನಿರಂಬಿನಿ ಚುಂಬಿರವಕ್ತ್ರ ವಿದ್ಯಾ ಗಮುಜ್ಜ್ವಲಸ್ತಂ ಡಲವಾಸ ಪ್ರಮತ್ತಃ । ಗಂಗಿ ರಸಾಲಾಂ ಪ್ರವಿ
ಶ್ಯ ದೋಷೇ । ಮಾಲಾಧರೋ ಮಾಳವರಾಗರಾಜಃ ॥ ಯೀ ರಾಗಲಕ್ಷಣ ॥ ಮಾಳವಸ್ತ್ರೈ ಡಷೋ
ಜ್ಞೇಯೋ । ನಿ ಕ್ರಿಯಾಂ ಪರಿ ವರ್ಜಿತಃ । ಸಷ್ಟ ನಿ ಮೂರ್ಛನಾ ಜ್ಞೇಯಾ ಸಾಯಂ ಕಾಲೇ ಸ್ವರಪಾಂ ಡಿ ರಾಗ ॥
ಮೂರ್ಛನಾ ॥ ಸಗಮಪಧನಿಸ ॥ ॥ ....

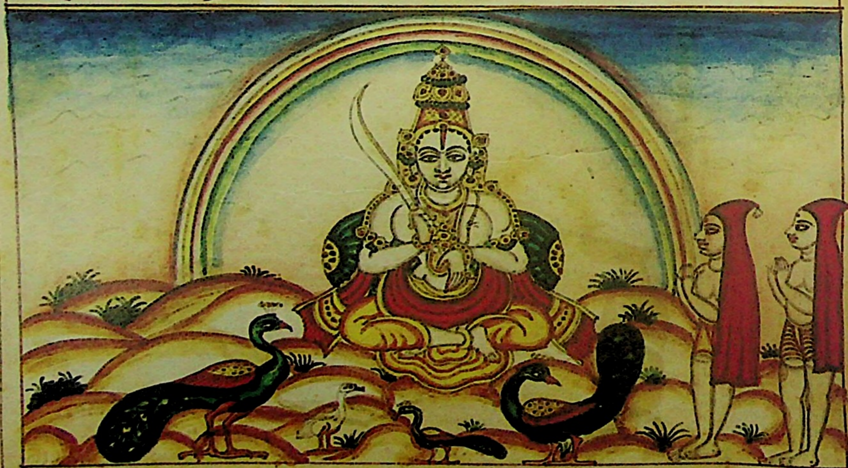
॥ ಅಥ ಸಾವೇರಿ ರಾಗಸ್ವರೂಪಂ ॥



॥ ಅಥ ಧನಶ್ರೀ ರಾಗಸ್ವರೂಪಂ ॥







೨೬ ॥ ಅಥ ಭೂಪಾಳಿರಾಗಸ್ಯ ರೂಪಂ ॥ ೧೬ ॥

ಗೌರದ್ಯುತಿಃ ಕುಂಕುಮಲಿಪ್ತದೇಹಾ ತುಂಗಸ್ತನೀ ಚಂದ್ರಮುಖೀ ಮನೋಜ್ಞಾ ॥ ಭರ್ತುಸ್ಸ್ಮರ-
ತೀ ವಿರಹೇಣ ದೂನಾ ॥ ಭೂಪಾಳಿಕೇಯಂ ರಸಶಾಂತಯುಕ್ತಾ ॥ ಈ ರಾಗಲಕ್ಷಣ ॥ ಷಡ್ಜ-
ಗ್ರಹಾಂಶನ್ಯಾಸಾ ॥ ಭೂಪಾಳಿಕಾ ಕಥ್ಯತೇ ಬುಧೈಃ ॥ ಮೂರ್ಛನಾ ಪ್ರಥಮಾ ಜ್ಞೇಯಾ ಗಾಂ-
ಧಾರಾಂಶಕ್ಕೆ ರಾಗಕೆ ॥ ಮೂರ್ಛನಾ ॥ ಸರಿಗಮಪಧನಿಸ ॥ ಸನಿಧಪಮಗರಿಸ ॥ —೨೬ ॥



೨೬ ॥ ಅಥ ದೇಶಕಾರಿರಾಗಸ್ಯ ರೂಪಂ ॥ ೧೬ ॥

ಸುಸ್ವಿನ್ನಗಾತ್ರೀ ಕರಕಾಸುಕೇಶೀ । ಗವಾಕ್ಷಗಾ ಪ್ರೇಮವಿಲಾಸಯುಕ್ತಾ । ಪೀನಸ್ತನೀ ಚಾರು-
ಕಸುರ್ಯಪ್ರೇಮಾ । ಸಿಷ್ಯಂ ಪ್ರಸನ್ನಾ ಕ್ರಿವಶ ದೇಶಕಾರಿ ॥ ಈ ರಾಗಲಕ್ಷಣ ॥ ದೇಶಕಾರ್ಯ
ಸಂಪೂರ್ಣಾ ಷಡ್ಜನ್ಯಾಸಗ್ರಹಾಂಶಕಾ ॥ ಮೂರ್ಛನಾ ಪ್ರಥಮಾ ಜ್ಞೇಯಾ ವರಾಳಿ ಮಿಶ್ರ-
ತಾ ಸ್ವರಕ್ಕೆ ॥ ಮೂರ್ಛನಾ ॥ ಸರಿಗಮಪಧನಿಸ ॥ ಸನಿಧಪಮಗರಿಸ ॥ ೨೬ ॥ —॥ -----



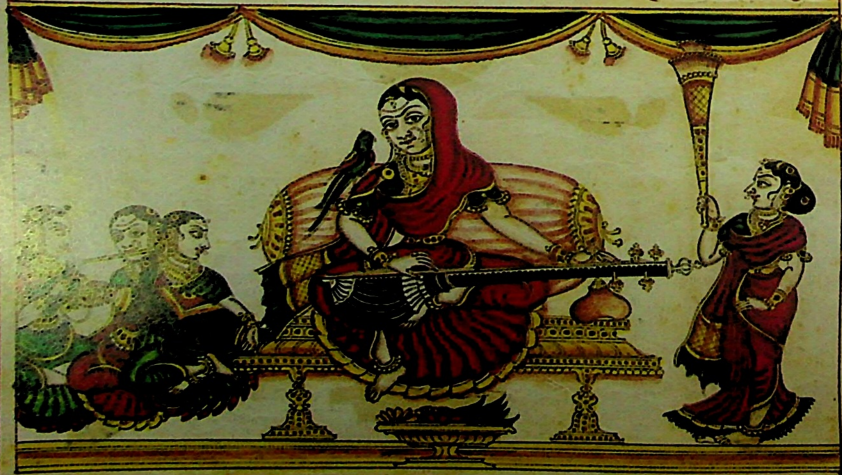
౯౬॥ ౧౦ అథ వసంత రాగస్య రూపం॥

ప్రేయస్సుసుప్తం నళినీదళానాం। వియోగసంవిత్క్షతవిక్షతాంగ్లానిచిత్రా॥ సువర్ణవ-
ర్ణా॥ ప్రహేవాగతాగ్రా॥ సుఖాశ్రయాం రేవతిలలితరాగం॥ యీ రాగలక్షణాయ ప్రశ్నా
ప్రభా ప్రస్థానం మాణ్గాని రిమ॥ ఘాసాయ మూర్ఛనాయ సరిగమపధనిస॥ సనిధ
పమగరిస॥ ౧॥



౯౭॥ ౧౦ అథ గూర్జరీ రాగస్య రూపం॥

శ్యామా సుకేశీ మలయద్రుమాణాం। మృదూల్లసత్పల్లవతల్పమధ్యే॥ శ్రుతిస్వరా-
ణాం దధతీ విభాగం॥ తంత్రీముఖాద్దక్షిణగూర్జరీయం॥ యీ రాగలక్షణాయ ప్ర-
హం శ్రీనాగబుద్ధిప్రకాశం మాణ్గార్జరీ మధ్యా॥ గిప్ర విమూర్ఛనాయ రస్త్యా-
హా హళ్యాగపమిత్రరాయ మూర్ఛనాయ సరిగమపధనిస॥ సనిధపమగరిస॥ ౨॥



ಷಡ್ತ್ರಿಂಶೋ ವರ್ಧನಾಖಿದ್ಯಃ। ರಕ್ಷೋವಶ್ಯಾಯ ಕೀರ್ತಿತಃ ರಾಜನಾರಾಯಣಾಸ್ತ್ರ ಧ್ಯಾನಾ ಚಾಪ

ಶ್ರೀರ್ಭ್ಯ ಶ್ರೀಮತ್ಸ್ಯೇ। ಮದನಃ ಪುಂಪ್ರಕಾಳ್ಪಕಃ। ಲಕ್ಷ್ಮೀಕಾಳ್ಪಲಕ್ಷ್ಮೀಶೋ। ಪಾವಕರ್ ಲಕ್ಷ್ಮೋಚಾ

ನಾಖಿದ್ಯಃ ಸಮೋಗರು ಡಕ್ರಾಳ್ಪಕರ ರ (ಶ್ರೀ) ಸಂದನಾಖಿದ್ಯಃ ಲಾವಿಲಾ ಸಕ್ರಾಳೋಂ

ಸೌಖ್ಯಲಲಕಾಪ್ರಿಯ ಸಂಜ್ಞಕಃ। ಜನಕಸ್ಸ್ಯಾವಿಷ್ಣೋ। ರಾಜವರ್ಧನಲ ಶ್ರೀವಃ। ಬಂ

ಡಶ್ವಮಾನಕಂ ಕಾಳೋ। ಸಗನ್ಯೋ ಪಗನ್ಯ ಧ್ಯಾ। ಮುದ್ರಿಕಾವ ಶ್ರೀಕಸ್ಯಾ ವಾಜ-

ಯಕ್ಷಕಿ ಪ್ರಕೀರ್ತಿತಾಃ। ದಶೋತ್ತರಶತಂ ಕಾಳ್ಪಕಃ। ಪ್ರಸಿದ್ಧಾ ಜಗರ್ತಳಲ್ಪ

(ಶ್ರೀ) ಧ್ರುವಾದಿ ಪ್ರಸಿದ್ಧ ಸಪ್ತಕಾಳ್ಪಕ ರೂಪಾದಿನಿ ಸಂಗ್ರಹಂ ಗ್ರಂಥೋಕ್ತಂ ಸಂಗ್ರಹ

ಕಾಕ್ಷರ ಚಃ ಆಸವಾರ ಚಾಮಕೃತ್ತ್ವೇ ಧ್ರುವಕಾಳೋ ಪ್ರಜಾಯತ ಕಾಕ್ಷಕಿ ರಾಶಿ

ದೇವಗನ್ಯೋ ಪ್ರಜಾಯೋ ನಿಗಮುದ್ಧಃ ವಃ ಸ್ತ್ರೀಕವಗನ್ಯೋ ವಿಶಾಲಾಕ್ಷ್ಮೀಸ್ಥ ಶ್ರೀ-

ಪ್ರಗವಾಪ್ರಕಃ ರಕ್ಷಮಾಲ್ಯಲಂಪ್ರ ರಕ್ಷಾ (ಶ್ರೀ) ಂ ಕಾ ರಾಜಮಾತ್ರ ಕಃ ಬ್ರಾಹ್ಮಿ

ಶಕ್ತಿಗವಾ ಯುಕ್ತಃ ಕ್ಷೌಂ ಡಿಸ್ವಬಿಖುಷಿ ಸಂಯುಕ್ತಃ ವಿಷ್ಣುರ್ದೇವತ ಯುಕ್ತಾ ಕ್ಷಾಪ್ಯ ಸ

ಷ್ಪೃಷ್ಟಂ ದಗಾ ನ್ಯಿಕಃ। ವಿಪ್ರಜಾತಿ ಗಮುದ್ಧಾರ್ತಾಷ್ಟದ್ವ ಸ್ವರಗವಾಮಾತ್ರ ಕಃ ಶ್ರೀಂ ಗಾರರಗ-

ಮಾನಸ್ತಾಸ್ಯ ಪ್ರಿಯವಮುಪಾತ್ರ ಕಃ ರ್ಭ್ಯಂ ಗ ಯುಕ್ತೋ ದಿವ್ಯಲಘುಃ। ಲಘುದ್ವಿಕಯ

ಸಂಮಿಕಃ ಇತಿ ಕಂ ದ್ರಾಕ್ಷರಕಾಲ ನಿತ್ಯಾಭ್ಯಾಸ ರಾತ್ರ ಗರ್ಭ ಧ್ಯಾ। ಸರಿಗಮಗರಿ। ಸರಿಗರಿ।

ಸರಿಗಮ। ಇತಿ ಪ್ರಥಮ ಧ್ರುವಕಾಳಾಲಂಕಾರ ಚರ್ಚಾ ಪ್ರದರ್ಶಿತಾ। ಕ್ಷೇತ್ರಕಾಲಃ। ಶ್ರೀಕವಾಃ

ಶಕ್ತಿ — ಬ್ರಾಹ್ಮೀ

ಧ್ರುವಕಾಳ್ಪಕ ರೂಪಂ

ದೇವತಾ ವಿಷ್ಣುಃ

ಕ್ಷೌಂ ಡಿಸ್ವಬಿಖುಃ

ಸ್ವಾನವಾರ

ಕರ್ಕ ರಾಶಿ

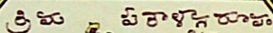
ದೇವಗ

ಬೀಗಂ

ಅಸ್ಥಿ ಪೀಠಂ ಧಾ

ಮತ್ಸ್ಯಗರ್ಭ ಶ್ರೀ ಮಾನ ಗುರುಃ

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[illegible]

ವಿಜಯೋಗದಾ। ಶತ್ರುಸ್ತ್ರೀವರವಾದ್ಯಾದೌ ಪ್ರಶಿಮೆಳ್ಳವಿಚಕ್ಷಣಾಃ। ಗರ್ವನ್ತಸು-
ಷೋಲಲೋಯಾನ್ಯಹಿಮಾದರ್ಸಂಗಿಕೋತ್ತಮಃ॥ ಮೃದಂಗಧಾರಣಾಕಾಲಪ್ರಿಯದರ್ಶನಾ ಅ
ಕ್ರೈಮಾ॥ ಗದಾನಂದಿರಚ್ಚಾಂಡಿಶಾ। ನಂದಿಕೇಶ್ವರದೈವತಂ। ಶದ್ಧಿ ದ್ವಾದಿಸ್ಥರಾದ್ಯಾಂಗಂ।
ಮೃದಂಗಂ ಪ್ರಣಮಾಮ್ಯಹಂ॥ ❁ ॥ ಅಥ ತಾಳಾನಾಂ ಮಾನಕ್ರಮಃ॥ ಶವ
ರಸ್ಥರರತ್ನಾಕರೇ॥ ಕ್ಲಾಂಗ್ಧನ ರಾಳಯುಗ್ಮಂ ಸ್ಯಾದಂಗುಳತ್ರಯಗಂ ಮಿರಂ। ವಾಂತ್ರ
ಳಂ ಮಧ್ಯಕೋನಿಷ್ಟಂ। ಪ್ರಾವೇದಂಗುಳಮಾತ್ರಕಂ। ಗುಂಜಾಪ್ರಮಾಣವಿವರಾ ಮಂ-
ಗುಳದ್ವಯವಿಸ್ತರಾ। ಯವಪ್ರಮಾಣಪಿಂಡಂ ಚಾಙ್ಗ್ಲಕ್ಷ್ಮಸ್ಯೋನ್ಯಗಂ ನಿಶಾಂಚ
ಸ್ಯಾತ್ಪ್ರಾಂಚಲಾಗ್ರಾಣಾ। ಶಂ ಪ್ರೈಪ್ರತ್ಥೆ ಸ್ಯರಜ್ಜುವಶೇ। ಯಥಾರಂಧ್ರಾಸ್ಥನಿರ್ಯಯಾಃ ಸ್ರ್ಯಂ
ಥಿಂ ದದ್ಯಾತ್ತದಗ್ರಕಃ॥ ಗಂವೆಷ್ಟ್ಯ ರಜ್ಜುನಂ ವಾ ವಾ। ಮಂ ಗುಷ್ಠೆನಪ್ರವಿಧ್ಯ ಚ। ಕಾರ್ಯಾತ್ರಿಧ್ಯ
ಚ್ಛಿ ಪತ್ರಾಳ ತ್ರೀಳಮಧ್ಯೆ ಪ್ರಯತ್ನತಃ॥ ಕನಿಷ್ಠಾನಾಮಿಕಾ ಮಧ್ಯಾಃ ತಿಣ ಆ ಶಾಬಾಃ ಪ್ರ
ಸಾರಯೇತ್। ಕೇನ ತಾಳಾಗ್ರದೇಶೇನ। ತಾಡಯೇನ್ಮಧ್ಯಕೋ ವರಾ। ಲಘುಗುರ್ವಾದಿ ಬಿರಾ
ನ್ ಕ್ರಾಡಯೆದ್ವಾಮಪಾಣಿನಾ॥ ಏವಂ ಕುರ್ಯಾತ್ತಾಂಸ್ಯ ತಾಳಯುಗ್ಮಂ ಚ ಸ್ವಾತ್ರಿಕ ಪವಸ್ಥಾನಾ
ಕವಿಕಾ ಮುಖ ಹಸ್ತೇನ ವಾದಯೆತ್ತಾಳಧಾರಕಃ॥ ಅಥ ತಾಳಧಾರಲಕ್ಷಣಂ॥ ಚ
ರರಗಂ ಗ್ರಹೇ॥ ತಾಳಜ್ಞಃ ಪ್ರೀತ ಹಸ್ತ ಶ್ಲಾಘ್ಯ ನಿಮಾಗನ ವಿಚಕ್ಷಣಾಃ। ಕೌರ್ಯಪ್ರಿಕವಿಶೇಷ-
ಜ್ಞಃ ಸ್ವಸ್ಥ ಮಾ ಪಾವಿಶಾರದಃ। ಶುದ್ಧದೇಶ್ಯಾದಿ ಶಬ್ದಜ್ಞಃ ಸ್ರೆ ಹಾಂ ನೃತ್ತವಿಶೇಷವಿಶೇಹಿತಾ
ತ್ರ ರಮ್ಯಗ್ರಹಸ್ತಃ ಪ್ರಗಸ್ಥವದನಾಂ ಬುಜಃ॥ ಶೈದಶಬ್ದವಿನಿರ್ಮುಕ್ತಾ ತ್ರಾಳಧಾರಿಸ್ತ್ರ
ಶಿಪಾವೆ ಶಪ ತಾಳಧಾರಣಾಕಾಲ ಪ್ರಿಯದರ್ಶನಾ ಅಕ್ರೈಮಾ॥ ಬ್ರಂಹಾವಿಷ್ಣು ಮಹೇಶಾನಾ ನಾ
ರದಾನಿಲವೈವತಂ। ಶಿವಶಕ್ತಿದ್ವಯಾಕಾರಂ। ಕಾಂಸ್ಯಂ ತಾಳಂ ನಮಾಮ್ಯಹಂ॥-
❁ ॥ ಅಥ ರಾಗಾಲಾಪನಕಾಲಃ॥ ಗಾತ್ರೋದಯಾದಾರಭ್ಯ ಮನಸ್ತಾ
ರೋದಯಾವಧ್ಯಂ ಶಂಗಾರಭ್ಯ ರಾಗನಾಮಾನಿ ತಂ ಗಿರ ರತ್ನಾಕರೇ॥ ಗರಗಂ ಗ್ರ-
ಹೆಂ ಚ॥ ಶ್ರೀರಾಗೋ ಮಾಳವಾಖ್ಯಾ ಗೌಳೋ ರಾಮಕ್ರಿಯಾ ತಥಾ ಮಲ್ಹಾರಿ ನಾಮಕೋ ಗುಂಡಕ್ರಿ
ಯಾ ಲಕ್ಷ್ಮೀ ಜರಿ ನಾಮಕಃ॥ ಬಿಲ್ಹರಿ ಜೋಗಿ ಸಾವೇರಿ। ರಾಗಂ ಹಂಸವ ತಾಳಕಃ। ತಥಾ ಮಂಗ
ಳ ಕೈ ಶಿಕ್ಯಾಖ್ಯೋ ರಾಗಸ್ತ್ವ ತಾಳಕಃ॥ ಅ ಸಾವೇರಿ ಚ ಸಾವೇರಿ। ರಾಗಸ್ಸೈ ಕಿ ಯಥಾ ಕ್ರ-
ಮಂ। ಸೂರ್ಯೋದಯಾತ್ಸಮಾರಭ್ಯ। ಗಾತವ್ಯಾಃ ಪ್ರಹರಾವಧಿ॥ ಅಥ ದ್ವಿತೀಯ
ಯಾಮೆ॥ ಶುದ್ಧಸಾವೇರಿಕಾ ಕೋಡಿ। ರಾಗಸ್ತ್ರಿರಂಗನಾಮಕಃ। ಸ್ಯೃದ್ಧ್ಯಂ ದಾವನ
ಸಾರಂಗೋ। ರಾಗಸ್ತ್ವನ್ಯಾಸ್ತ್ರಧ್ಯಮಾವತೀ। (ಶ್ರೀ) ರಾಗೋ ಮಣಿರಂಗು ನ್ನಾವ-
ಸಂತಾಖ್ಯಾಸ್ತತಃ ವರಾವಸಂತಶ್ಚೈವ ರಾಗೋ ವೃತಾಣಾ ಗಪಿ ಗ್ರಥಾ। ಕ್ರ
ಮಾ ತ್ಸಾಧ್ಯಾಸ್ತು ವಯರ್ಸಂತಾಜ್ಞೈರ್ಯಾರಾಗಾ ವಿಚಕ್ಷಣೈಃ॥ ❁

[illegible]

[illegible]

[illegible]

ಶ್ರೀಮದ್ಬ್ರಂಹಾನಂದಿ ಪ್ರಭ್ವಾದ್ರುಮದ್ಯುತಿ ಖಾಗುರಃ

ಕೃಷ್ಣರಾಜೇಂದ್ರ ರಚಿತೋ ಗ್ರಂಥೋ ಯಂ ವರ್ಧತಾಂ ಚಿರಂ

ಶ್ರೀಕೃಷ್ಣ ಬ್ರಂಹಾನಂದಿಂ ನಿರ್ಮ್ಯಾಯ [illegible] ರೋತ್ತಮಾಃ [illegible]

ಮುಖಾಬ್ಜವಾಗ್ದೇವೀ [illegible]

ಈ ಬ್ರಂಹಾನಂದಿಯಲ್ಲಿಯಿರುವ ಪ್ರತಿಮೆಗಳ ವಿವರಣಾ ಶ್ಲೋಕ [illegible] ಬ್ರಂಹಾನಿಧ್ಯಾ

[illegible]

[illegible]

ಷ್ಟಿಸಂಕೀರ್ಣಾ | ಪೃಸಾವೇರಿ ಚ ಮಾಳವಾಃ | ಧನ (೫೦) ರಾಗಪಲ್ಲಾರಿ | ರಾಗಾ ಮೇಘೋ ಬಧ

ನ್ರ ಘಾ | ಘೂರ್ಜರೀ ದೇಶಕಾರಿ ಕ್ಷ್ಮೀ ಪ್ರಕ್ಷ ರಾಗಸ್ತ ಷೋಡಶಃ | ದಾ ಪಾ ಣ್ಯೈವಿನಾಂ ಚ ಷಷ್ಟ್ರಾ

ವಿಂಶತಿ ರಾಗಾಣಾಂ ದಶಕಾನಿ ಪೃಥಕ್ ಪೃಥಕ್ ವಕ್ತಾಳೋ ಮತ್ಯಕಾಳೋ | ದಾ ವಕ್ತೋ ರಘುಂ ವನಾ-

ಮಕಃ | ತ್ರಿಮುಖೋ ಪೃಷ್ಟಕಾಳ ಕ್ಷ್ಮೀ | ಪೃಕಕಾಳ ಕ್ಷ್ಮೀ ನವಮಃ | ದಾ ಪಾಣ್ಯೈವಿನಾಂ ಲಕ್ಷಣಾನಿ

ದಶಕಾನಿ ಪೃಥಗ್ಜ್ಞ ವಾಶರಮಾಣಾ ಬ್ರಿಸಂಖ್ಯಾಕಾ | ಮೂರ್ತಯೋ ರೂಪದಶ-

ಕಾಃ | ಶಬಾಷ್ಟಸಂಖ್ಯಾಃ ಪ್ರತಿಮಾ | ಸ್ತ್ರಾ ರಾವಿಶ್ವಸ್ಥ ಪ್ರದಶಕಾಃ | ಸವೇ ದೇವಾ ಬ್ರಹ್ಮ

ನಿ ದ್ವೌ | ಮೂರ್ತ (೫೦) ವೇದಸಂಖ್ಯಕಾಃ ||

ಈ ನಾಲ್ಕನೆ ಬ್ರಹ್ಮನಿಧಿಯಲ್ಲಿ ಉಕ್ತವಾಗಿರುವ ಪ್ರತಿಮೆಗಳು ೪೮೦ ಕ್ಕೆ ರೂಪ

ಸಾದೃಶ್ಯದಿಂದ ಬಪ್ಪದ್ದ ಲಕ್ಷ್ಮ ಶಿವರಾಮರ ಭಾಷ್ಯಾದಿ ಋಷಿಗಳ ಲಕ್ಷ್ಯ ಶಾಸ್ತ್ರ

ವರಾಗಳಿಗೆ ಲಂ ಶಾ ಲಕ್ಷ ಬಿಷ್ಣು ನಿಂರಳಂ ಶ ಪ್ರತಿಮೆಗಳು ಬರದು ಋದ್ಧ-

श्रीमुम्मडिकृष्णराज ओडेयर् विरचितः

श्रीतत्त्वनिधिः

चतुर्थः सम्पुटः



ब्रह्मनिधिः

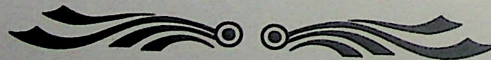
संस्कृतमूलम्

श्रीतत्त्वनिधिः

चतुर्थः सम्पुटः

ब्रह्मनिधिः

विषयानुक्रमणिका



श्रीतत्त्वनिधिः

चतुर्थः सम्पुटः

ब्रह्मनिधिः

श्रीचामुण्डाम्बिकायै नमः । श्रीगणेशाधिपतये नमः

चतुर्थब्रह्मनिधिप्रारम्भः

129A/1

अथ चतुर्मुखब्रह्मध्यानम्

(शैवागमे)

चतुर्मुखं चतुर्बाहुं कमण्डल्वक्षधारिणम् ।
यज्ञसूत्रोत्तरीयं च जपामकुटसंयुतम् ।। 1

सव्यहस्तेऽक्षमालां च वामहस्ते कमण्डलुम् ।
स्रुवं दक्षिणहस्ते तु पुस्तकं वामहस्तके ।। 2

अम्बुजासनमासीनं ध्यानसम्मीलितेक्षणम् ।
पद्मपत्रदलाग्राभं ध्यायेदेवं चतुर्मुखम् ।। 3

(पाटलवर्णः)

129A/2

अथ सरस्वतीध्यानम्

(नृसिंहप्रासादे)

देवी सरस्वती कार्या सर्वाभरणभूषिता ।
चतुर्भुजा सा कर्तव्या तथैव च समस्थिता ।। 4

पुस्तकं चाक्षमालां च तस्या दक्षिणहस्तयोः ।
वामयोश्च तथा कार्या वैणवी च कमण्डलुः ।। 5

समपादा प्रतिष्ठाप्या कार्या सौम्यमुखी सिता ।

(श्वेतवर्णः)

129B/1

अथ प्रकारान्तरचतुर्भुजसरस्वतीध्यानम्

(आश्वलायनकृतदशश्लोकीग्रन्थे)

अङ्कुशं चाक्षमालां च वीणापुस्तकधारिणीम् ।। 6

मुक्ताहारसमायुक्तां देवीं ध्यायेच्चतुर्भुजाम् ।

श्वेतवर्णां शशाङ्काभवस्त्रेण परिभूषिताम् ।। 7

त्रिलोचनां च वाग्देवीं स्वर्णनूपुरधारिणीम् ।

केयूरकटकैस्स्वर्णरत्नाढ्यैस्तु विभूषिताम् ।। 8

कम्बुग्रीवां सुताम्रोष्ठीं सर्वाभरणभूषिताम् ।

मञ्जीरमेखलाद्यैश्च द्योतयन्तीं जगत्त्रयम् ।। 9

शब्दब्रह्ममयीं ध्यायेज्ज्ञानकामस्समाहितः ।। 9A

(श्वेतवर्णः)

अथ प्रकारान्तरद्विभुजसरस्वतीध्यानम्

(सरस्वतीपूजाकल्पे)

या कुन्देन्दुतुषारहारधवला या शुभ्रवस्त्रावृता

या वीणावरदण्डमण्डितकरा या श्वेतपद्मासना ।

या ब्रह्माच्युतशङ्करप्रभृतिभिर्देवैः सदा पूजिता

सा मां पातु सरस्वती भगवती निश्शेषजाड्यापहा ।। 10

(शुभ्रवर्णः)

अथ पञ्चब्रह्मणां ध्यानम्

(नृसिंहप्रासादे)

तत्राद्यं ब्रह्मध्यानम् -

ब्रह्माणं कारयेद्विद्वान् देवं सौम्यं चतुर्मुखम् ।
बद्धपद्मासनं तुष्टं तथा कृष्णाजिनाम्बरम् ।। 11

जटाधरं चतुर्बाहुं सप्तहंसरथस्थितम् ।
वामे न्यस्तेतरकरं तस्यैकं दोर्युगं भवेत् ।। 12

एकस्मिन् दक्षिणे पाणावक्षमाला तथा शुभा ।
कमण्डलुर्द्वितीये च सर्वाभरणधारिणम् ।। 13

सर्वलक्षणसंयुक्तं शान्तरूपं च पार्थिव ।
पद्मपत्रदलाग्राभं ध्यानसंमीलितेक्षणम् ।। 14

आचार्यः कारयेदेवं चित्रे वा वास्तुकर्मणि । 14A

(पाटलवर्णः)

130A/1

अथ लोकपालब्रह्मध्यानम्

(नृसिंहप्रासादे)

पद्मपत्रासनस्थश्च ब्रह्मा कार्यश्चतुर्मुखः ।
आदित्यवर्णो धर्मज्ञः साक्षसूत्रधरस्तथा ।। 15

रूपं पूर्वोदितं कार्यं सर्वमन्यज्जगत्पते । 15A

(पाटलवर्णः)

130A/2

अथ प्रजापतिब्रह्मध्यानम्

(नृसिंहप्रासादे)

हंसयानेन कर्तव्यो न च कार्यश्चतुर्मुखः ।
सावित्री तस्य कर्तव्या वामोत्सङ्गगता शुभा ।। 16

ब्रह्मोक्तं परमं रूपं सर्वं कार्यं प्रजापतेः । 16A

(पाटलवर्णः)

130A/3 अथ विश्वकर्मब्रह्मध्यानम्

(नृसिंहप्रासादे)

विश्वकर्मा तु कर्तव्यः सूर्यरूपधरः प्रभुः ।
सदंशपाणिर्द्विभुजः तेजोमूर्तिधरो महान् ।। 17

(पाटलवर्णः)

130A/4 अथ विधिब्रह्मध्यानम्

(नृसिंहप्रासादे)

चतुर्वक्त्रः चतुष्पादः चतुर्बाहुः सिताम्बरः ।
सर्वाभरणवान् शान्तो धर्मकार्यं विजानता ।। 18

दक्षिणे चाक्षमालां च तस्य वामे तु पुस्तकम् ।
मूर्तिमान् व्यवसायस्तु कार्यो दक्षिणभागतः ।। 19

वामभागगतः कार्यो मुखः परमरूपवान् ।
कार्यौ पद्मकरौ मूर्ध्नि विन्यस्तौ च तथा तयोः ।। 20

(पाटलवर्णः)

130B अथ नवप्रजेश्वराणां ध्यानम्

(स्कान्दे लक्ष्मीनारायणसंवादे)

मरीचिस्त्वङ्गिराश्चात्रिः पुलस्त्यः पुलहः क्रतुः ।
कर्दमः कश्यपो दक्षो नवैते ब्रह्मसूनवः ।। 21

130B/1

तत्र मरीचिध्यानम्

(स्कान्दे लक्ष्मीनारायणसंवादे)

आद्यं प्रजेश्वरं नौमि ब्रह्ममानससम्भवम् ।
अक्षस्रक्कुण्डिकापाणिं जटावल्कलभूषितम् ।। 22
कनकाचलसङ्काशं जपन्तं प्रणवं परम् । 22A

(कनकवर्णः)

130B/2

अथ अङ्गिरोध्यानम्

(स्कान्दे लक्ष्मीनारायणसंवादे)

ऋषिमङ्गिरसं वन्दे त्रिपुण्ड्राङ्कितमस्तकम् ।
अक्षस्रक्कुण्डिकाहस्तं प्रजेशं कनकप्रभम् ।। 23

(कनकवर्णः)

130B/3

अथ अत्रिध्यानम्

(स्कान्दे लक्ष्मीनारायणसंवादे)

अत्रिं मरीचितनयं साक्षसूत्रकमण्डलुम् ।
जटिलं श्मश्रुलं शान्तं श्यामलाङ्गं भजेऽनिशम् ।। 24

(श्यामवर्णः)

130B/4

अथ पुलस्त्यध्यानम्

(स्कान्दे लक्ष्मीनारायणसंवादे)

पुलस्त्यं शिरसा नौमि ब्रह्मणो मानसं सुतम् ।
शान्तं जितारिषड्वर्गमक्षस्रग्दण्डहस्तकम् ।। 25
कृष्णाजिनोत्तरीयं च जटिलं पिङ्गलप्रभम् । 25A

(पिङ्गलवर्णः)

130B/5

अथ पुलहध्यानम्

(स्कान्दे लक्ष्मीनारायणसंवादे)

तपोनिधिमहं शान्तं पुलहं नौमि सन्ततम् ।
अक्षमालां कुण्डिकां च दधतं घनमेचकम् ।। 26

(नीलवर्णः)

130B/6

अथ क्रतुध्यानम्

(स्कान्दे लक्ष्मीनारायणसंवादे)

क्रतुं क्रतुवरोद्युक्तब्रह्मर्षिगणसंस्तुतम् ।
जटिलं श्मश्रुलं दण्डकमण्डलुकरोज्ज्वलम् ।। 27
सप्तार्चिरिव भास्वन्तं ध्यायेऽहं तपसां निधिम् ।। 27A

(रक्तवर्णः)

131A/1

अथ कर्दमध्यानम्

(स्कान्दे लक्ष्मीनारायणसंवादे)

कर्दमं नौमि शिरसा पापकर्दमशोषणम् ।
जटामकुटशोभाक्षं सन्ध्याभ्रारुणविग्रहम् ।। 28
अक्षस्रक्कुण्डिकाहस्तं चीरकृष्णाजिनाम्बरम् ।। 28A

(अरुणवर्णः)

131A/2

अथ कश्यपध्यानम्

(स्कान्दे लक्ष्मीनारायणसंवादे)

कश्यपं नौमि शिरसा मरीचितनयं शुचिम् ।
प्रणवब्रह्मसंयुक्तचित्तं सत्काञ्चनप्रभम् ।। 29

चीरवल्कलसंवीतं जटामण्डलभासुरम् ।
प्रजासंसर्जनोद्युक्तमक्षस्रक्कुण्डिकाधरम् ।। **30**

(काञ्चनवर्णः)

131A/3 **अथ दक्षध्यानम्**

(स्कान्दे लक्ष्मीनारायणसंवादे)

अजवक्त्रं द्विनयनं शृङ्गद्वयविभूषितम् ।
नमस्काराञ्जलिं वन्दे शिवध्यानपरायणम् ।। **31**

स्वायम्भुवं घनश्यामं दक्षमध्वरदीक्षितम् । **31A**

(श्यामवर्णः)

131A/4 **अथ मरीच्यादिऋषीणां ध्यानम्**

(नृसिंहप्रासादे)

मरीचिरत्र्यङ्गिरसौ पुलस्त्यः पुलहः क्रतुः ।
सावेदाश्च वसिष्ठश्च भृगुर्नारद एव च ।। **32**

जटिलाश्श्मश्रुलाश्शान्ताः कृशा धमनिसन्तताः ।
सकुम्भाक्षधराः कार्या मुनयो द्विभुजा दश ।। **33**

नारदो देवगन्धर्वसाक्षसूत्रकमण्डलुः ।
सख्येव वीणया वामभुजमालोपगूढया ।। **34**

मुनयस्तु प्रकर्तव्याः शुक्लरूपेण पार्थिव ।। **34A**

(श्वेतवर्णः)

मरीच्यादयो नवापि समानरूपाः । तस्मात् ज्ञापनायैकैव प्रतिमा लिखिता । नारदप्रतिमा पृथक् लिखिता ।

131B

अथ सप्तऋषीणां ध्यानम्

(नृसिंहप्रासादे)

वर्णस्तु पाद्मे नामानि च -

गौतमश्च भरद्वाजो विश्वामित्रश्च काश्यपः ।
जमदग्निर्वसिष्ठात्री सप्त वैवस्वतेऽन्तरे ।। 35

एतेषां लक्षणानि -

उदासीनास्सोपवीताः कमण्डल्वक्षसूत्रिणः ।
जटिलाश्श्मश्रुलाश्शान्ताः आसीना ध्यानतत्पराः ।। 36
सप्तर्षयो वसिष्ठस्तु कार्यो भार्यासमन्वितः ।। 36A

एतेषां वर्णः पाद्मे -

कनकः श्यामलः पीतो कृष्णो रक्तः सितोऽसितः ।
ऋषीणां गौतमादीनाम् इमे वर्णाः प्रकीर्तिताः ।। 37

131B/1

तत्र गौतमध्यानम्

(नृसिंहप्रासादे)

रहूगणात्मजं शान्तं त्रिपुण्ड्राङ्कितमस्तकम् ।
अक्षस्रक्कुण्डिकादण्डान् दधानं गौतमं भजे ।। 38

(कनकवर्णः)

131B/2

अथ भरद्वाजध्यानम्

(नृसिंहप्रासादे)

भरद्वाजं महाशान्तं सुशीलापतिमूर्जितम् ।
अक्षस्रग्दण्डहस्तं च मुनिमाङ्गिरसं भजे ।। 39

(श्यामवर्णः)

131B/3 **अथ विश्वामित्रध्यानम्**

(नृसिंहप्रासादे)

हिरण्यगर्भसदृशं जटामकुटधारिणम् ।
कुमुद्वतीपतिं शान्तं विश्वामित्रं भजाम्यहम् ।। **40**

(पीतवर्णः)

131B/4 **अथ काश्यपध्यानम्**

(नृसिंहप्रासादे)

ध्यायेन्मरीचितनयं जटावल्कलधारिणम् ।
जपाक्षस्रग्धरं पत्नीसहितं मुनिपुङ्गवम् ।। **41**

(कृष्णवर्णः)

131B/5 **अथ जमदग्निध्यानम्**

(नृसिंहप्रासादे)

शान्तं जितारिषड्वर्गं भृगुपुत्रं महाद्युतिम् ।
दण्डाक्षसूत्रपाणिं च जमदग्निं नमाम्यहम् ।। **42**

(रक्तवर्णः)

131B/6 **अथ वसिष्ठध्यानम्**

(नृसिंहप्रासादे)

तपोनिधिं दयासिन्धुं मित्रावरुणसम्भवम् ।
स्रग्दण्डपाणिं वरदं वसिष्ठं प्रणमाम्यहम् ।। **43**

(श्वेतवर्णः)

132A/1

अथ अत्रिध्यानम्

(नृसिंहप्रासादे)

विरिञ्चितनयं देवं साक्षसूत्रकमण्डलुम् ।
अनसूयापतिं शान्तमत्रिं निष्कल्मषं भजे ।। 44

(कृष्णवर्णः)

132A/2

अथ द्विभुजागस्त्यध्यानम्

(मत्स्यपुराणे तत्पूजाकल्पे)

ततश्श्वेतो द्विबाहुश्च साक्षसूत्रकमण्डलुः ।
अगस्त्य इति शान्तात्मा बभूव मुनिसत्तमः ।। 45

(श्वेतवर्णः)

132A/3

अथ चतुर्भुजागस्त्यध्यानम्

(पर्जन्यकल्पे मत्स्यपुराणे च)

लोपामुद्रासमेतं घटभुवमनघं पीतपाथोनिधानम्
वाताप्यद्रीन्द्रवज्रं तदनुजशमनं विन्ध्यगर्वापहारम् ।
वन्देऽगस्त्यं सिताभं करधृतविलसत्कुण्डिकापुस्तकाक्षं
व्याख्यामुद्रासमेतं सुरवरविनुतं वृष्टिविघ्नप्रशान्त्यै ।। 46

(श्वेतवर्णः)

132A/4

अथाष्टनदीनां ध्यानं वर्णनामानि च

(शैवागमे)

गङ्गा च यमुना चैव गोदा कृष्णा तथैव च ।
रेवा तु तापिता चैव वेणी चैव सरस्वती ।। 47

गङ्गाद्यष्टनदीनां च नामानि च यथाक्रमम् ।
दक्षिणे तु करे कुम्भं वामे वरुणपाशकम् ।। 48
दधाना द्विभुजाः पूज्या नद्यो मकरवाहनाः । 48A

एतासां वर्णाः -

सिता नीला पाटला च कृष्णा तु कनका तथा ।
रक्ता चैव तु सिन्दूरा तथा गोक्षीरवर्णका ।। 49
एते चाष्टौ नदीनां च पृथग्वर्णा यथाक्रमम् । 49A

एताः अष्टौ प्रतिमाः समानरूपाः । अतः एकैव प्रतिमा लिखिता ।

132B/1 **अथ चतुर्दशमनूनां ध्यानम् वर्णः पितृनाम पत्नीनाम पुत्रनामानि च**

(शैवागमे सिद्धान्तशेखरे च । मन्वादितिथयः कालप्रकाशिकायां, मन्वन्तरऋषिनामानि कृष्णकथासारसङ्ग्रहे पुराणे च । मन्वन्तरहरिनामानि इन्द्रनामानि च भागवते)

तत्र स्वायंभुवमनुध्यानम्

(शैवागमे सिद्धान्तशेखरे च)

आद्यः स्वायंभुवो ब्रह्मा पुत्रो मनुरिति स्मृतः ।
शतरूपा तस्य भार्या क्षत्रधर्ममनुव्रतः ।। 50
प्रियौ व्रतोत्तानपादौ तस्य कन्यास्तथा त्रयः ।
आकूतिर्देवहूतिश्च प्रसूतिः श्वेतवर्णवान् ।। 51
क्षत्रयोग्यास्त्रधारी तु सर्वेषां जगतां पतिः ।
यत्र धर्माश्च विविधाः चातुर्वर्ण्याश्रिताश्शुभाः ।। 52

(श्वेतवर्णः)

श्वेतवर्णः । पिता ब्रह्मा । पत्नी शतरूपा । पुत्रौ प्रियव्रतोत्तानपादौ । कन्याः आकूतिः, देवहूतिः, प्रसूतिः । आश्वयुजशुद्धनवमी । स्वायंभुवमन्वादिः । हरिनाम यज्ञः । इन्द्रनाम यज्ञः ।

एतस्य स्वायंभुवमन्वन्तरस्य ऋषिनामानि - मरींचिः, क्रतुः, अत्रिः, अङ्गिराः, पुलहः, वसिष्ठः, पुलस्त्यः ।

132B/2

अथ स्वारोचिषमनुध्यानम्

(शैवागमे सिद्धान्तशेखरे च)

स्वारोचिषो द्वितीयस्तु मनुरग्नेस्सुतोऽभवत् ।
द्युमस्तुषेणरोचिष्मत्प्रमुखास्तस्य चात्मजाः ।। 53

ऊर्जा तु तस्य भार्यासीद् ब्राह्म्यं धर्ममनुव्रतः ।
तप्तकार्तस्वराभासः सर्वेषां जगतां पतिः ।। 54

(हेमवर्णः)

पिता अग्निः । पत्नी ऊर्जा । पुत्रा रोचिष्मदादयः । कार्त्तिकशुद्धद्वादशी । स्वारोचिषमन्वादिः । हरिनाम विभुः । इन्द्रनाम रोचनः ।

132B/3 एतन्मन्वन्तरऋषिनामानि - ऊर्जस्तम्भः, वृषभः, प्राणः, दत्तः, जार्वरिः, निश्चरः, अत्रिः ।

133A/1

अथ उत्तममनुध्यानम्

(शैवागमे सिद्धान्तशेखरे च)

तृतीय उत्तमो नाम प्रियव्रतसुतो मनुः ।
भार्योषासृञ्जयजपाहोत्राद्यास्तस्य चात्मजाः ।। 55

रक्तवर्णोऽस्त्रधारी तु क्षात्रं धर्ममनुव्रतः ।
चतुर्णामेकसप्तत्या युगानां पतिरीश्वरः ।। 56

(रक्तवर्णः)

एतन्मन्वन्तरऋषिनामानि - अर्धबाहुः, सवनः, सुतपाः, रजः, घनः, शुक्लः, गोत्रः ।

133A/2

अथ तामसमनुध्यानम्

(शैवागमे सिद्धान्तशेखरे च)

चतुर्थ उत्तमभ्राता मनुर्नाम्ना च तामसः ।
ख्यातिः पत्नी केतुमन्त इत्याद्यास्तत्सुता मताः ।। **57**

प्रियव्रतसुतस्त्वेषः क्षात्रं धर्ममनुव्रतः ।
हरिद्वर्णोऽस्त्रधारी तु सर्वेषां जगतां प्रभुः ।। **58**

(हरिद्वर्णः)

पिता प्रियव्रतः । पत्नी ख्यातिः । पुत्रा केतुमन्ताद्याः । भाद्रपदशुद्धतृतीया । तामसमन्वादिः । हरिनाम हरिः । इन्द्रनाम त्रिशिखः ।

एतन्मन्वन्तरऋषिनामानि - ज्योतिर्धामा, पृथुः, चैत्रः, वानकः, काव्यः, पीवरः, अग्निः ।

133B/1

अथ रैवतमनुध्यानम्

(शैवागमे सिद्धान्तशेखरे च)

पञ्चमो रैवतो नाम पूर्वयोरनुजस्स्मृतः ।
पत्नी विन्ध्यावलिः पुत्राः दत्तकार्जुनपूर्वकाः ।। **59**

क्षत्रप्रियव्रतसुतो वर्णं श्यामं समाश्रितः ।
सदा खड्गाद्यस्त्रधारी सर्वेषां जगतां पतिः ।। **60**

(श्यामवर्णः)

पिता प्रियव्रतः । पत्नी विन्ध्यावलिः । पुत्राः दत्तकार्जुनादयः । फाल्गुनकृष्णामा-वास्या । रैवतमन्वादिः । हरिनाम वैकुण्ठः । इन्द्रनाम विभुः ।

एतन्मन्वन्तरऋषिनामानि - हिरण्यरोमा, वेदश्रीः, ऊर्ध्वबाहुः, सोमपः,. वेदबाहुः, सुधामः, सुतापः ।

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अथ चाक्षुषमनुध्यानम्

(शैवागमे, सिद्धान्तशेखरे च)

षष्ठस्तु चक्षुषः पुत्रः चाक्षुषो नाम विश्रुतः ।
आदित्यपौत्रस्तत्पत्नी कान्तिस्तस्यात्मजान् शृणु ।। 61

तथा पुरुषसुद्युम्नप्रमुखाः ताम्रवर्णवान् ।
ब्राह्मव्रतधरो देवस्सर्वेषां जगतां प्रभुः ।। 62

(रक्तवर्णः)

पिता चक्षुः । पत्नी कान्तिः । पुत्राः पुरुषसुद्युम्नाद्याः । पुष्यशुद्धैकादशी । चाक्षुषमन्वादिः । हरिनाम अजितः । इन्द्रनाम मन्द्रद्युम्नः ।।

एतन्मन्वन्तरऋषिनामानि - हविर्भानुः, सुमेधाः, सहिष्णुः, विरजः, मधुः, ऋषभः, अतिनामः ।

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अथ वैवस्वतमनुध्यानम्

(शैवागमे सिद्धान्तशेखरे च)

वैवस्वतो मनुर्नाम पुत्रः सूर्यस्य सप्तमः ।
इक्ष्वाकुप्रमुखाः पुत्राः पत्नी रिष्टिरितीरिता ।। 63

क्षात्रं ब्राह्म्यं च संश्रित्य स्मृतिकर्ता भुवः पतिः ।
सौवर्णवर्णः पद्माक्षो जगतां प्रभुरीरितः ।। 64

(स्वर्णवर्णः)

पिता सूर्यः । पत्नी रिष्टिः । इक्ष्वाकुप्रमुखाः पुत्राः । आषाढशुद्धदशमी । वैवस्वतमन्वादिः । हरिनाम वामनः । इन्द्रनाम पुरन्दरः ।

एतन्मन्वन्तरऋषिनामानि - कश्यपः, अत्रिः, भरद्वाजः, विश्वामित्रः, गौतमः, जमदग्निः, वसिष्ठः ।

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अथ सूर्यसावर्णिकमनुध्यानम्

(शैवागमे सिद्धान्तशेखरे च)

अष्टमस्सूर्यपुत्रस्तु सावर्णिर्भविता मनुः ।
निर्मोहविरजस्काद्याः पुत्राः पत्नी तु देविका ।। 65

क्षत्रियो लोकविख्यातो वर्णं श्यामं समाश्रितः ।
चतुर्णमिकसप्तत्या युगानां प्रभुरीरितः ।। 66

(श्यामवर्णः)

पिता सूर्यः । पत्नी देविका । पुत्राः निर्मोहविरजस्काद्याः । माघशुक्लसप्तमी । सूर्यसावर्णिकमन्वादिः। हरिनाम सार्वभौमः । इन्द्रनाम बलिः ।

एतन्मन्वन्तर-ऋषिनामानि - व्यासः, परशुरामः, गालवः, दीप्तिमान्, कृपः, अश्वत्थामा, ऋष्यशृङ्गः ।

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अथ दक्षसावर्णिकमनुध्यानम्

(शैवागमे सिद्धान्तशेखरे च)

नवमो दक्षसावर्णिः मनुर्वरुणसम्भवः ।
पत्नी परा धृष्टकेतुरित्याद्यस्तत्सुता मताः ।। 67

क्षत्रियो लोकविख्यातो वर्णं रक्तं समाश्रितः ।
चतुर्णमिकसप्तत्या युगानां प्रभुरीरितः ।। 68

(रक्तवर्णः)

पिता वरुणः । पत्नी परा । पुत्राः धृष्टकेत्वादयः । फाल्गुणशुक्लपूर्णिमा । दक्षसावर्णिकमन्वादिः। हरिनाम ऋषभः । इन्द्रनाम अद्भुतः ।

एतन्मन्वन्तरऋषिनामानि - मेधातिथिः, वसुः, सत्यः, सवनः, हव्यवाहनः, ज्योतिष्मान्, द्युतिमान् ।

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अथ ब्रह्मसावर्णिकमनुध्यानम्

(शैवागमे सिद्धान्तशेखरे च)

दशमो ब्रह्मसावर्णिः उपश्लोकमुनेस्सुतः ।
तत्सुता भूरिषेणाद्यास्तत्पत्नी बृहती मता ।। 69

ब्राह्मणो लोकविख्यातो वर्णं श्वेतं समाश्रितः ।
सर्वेषां जगतां भर्ता पूर्वोक्तमनवो यथा ।। 70

(श्वेतवर्णः)

पिता उपश्लोकमुनिः । पत्नी बृहती । पुत्रा भूरिषेणाद्याः । आषाढशुक्ल-पूर्णिमा । ब्रह्मसावर्णिकमन्वादिः । हरिनाम विष्वक्सेनः । इन्द्रनाम शम्भुः । एतन्मन्वन्तरऋषिनामानि - आपोमूर्तिः, हविष्यन्तः, नाभागः, अप्रतिमः, वसिष्ठः, सुकृतिः, सत्यः ।

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अथ धर्मसावर्णिकमनुध्यानम्

(शैवागमे सिद्धान्तशेखरे च)

मनुर्वै धर्मसावर्णिः एकादशम आत्मवान् ।
धर्मपुत्रस्तत्सुतास्तु सत्यधर्मादयो मताः ।। 71

दीक्षा पत्नी रक्तवर्णः क्षात्रं धर्ममनुव्रतः ।
चतुर्णामिकसप्तत्या युगानां प्रभुरीरितः ।। 72

(रक्तवर्णः)

पिता धर्मः । पत्नी दीक्षा । पुत्राः सत्यधर्मादयः । श्रावणकृष्णाष्टमी । धर्मसावर्णिकमन्वादिः । हरिनाम धर्मसेतुः । इन्द्रनाम विधृतिः ।

एतन्मन्वन्तरऋषिनामानि - हविष्मन्तः, वरिष्ठः, अग्नितेजाः, निश्चलः, आरुणिः, वृष्टिः, अनघः ।

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अथ रुद्रसावर्णिकमनुध्यानम्

(शैवागमे सिद्धान्तशेखरे च)

भविता रुद्रसावर्णिः रौद्रो द्वादशमस्तथा ।
देवानुदेवास्तत्पुत्राः पत्नी त्वार्या इति स्मृता ।। **73**

क्षत्रधर्मं समाश्रित्य श्यामवर्णः प्रतापवान् ।
चण्डप्रशासनस्त्वासीत् सर्वेषां जगतां प्रभुः ।। **74**

(श्यामवर्णः)

पिता रुद्रः । पत्नी आर्या । पुत्रा देवानुदेवाः । कार्त्तिकशुक्लपूर्णिमा । रुद्रसावर्णिकमन्वादिः । हरिनाम स्वाधामा । इन्द्रनाम ऋतुधामा ।

एतन्मन्वन्तरऋषिनामानि - तपोनिधिः, सुतापः, तपस्वी, तपोमतिः, तपोधृतिः, द्युतिः, तपोमूर्तिः ।

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अथ वेदसावर्णिकभौत्यमनुध्यानम्

(एतस्य अग्निसावर्णिक इति नामान्तरम्)

(शैवागमे सिद्धान्तशेखरे च)

मनुस्त्रयोदशो भाव्यः वेदसावर्णिरात्मवान् ।
आसीद्वेदशिरः पुत्रो ब्राह्मं धर्ममनुव्रतः ।। **75**

चित्रसेनादयः पुत्राः त्रयी पत्नी सुसंमता ।
चतुर्णामिकसप्तत्या युगानां पतिरीश्वरः ।। **76**

(श्वेतवर्णः)

पिता वेदशिराः । पत्नी त्रयी । पुत्राः चित्रसेनादयः । चैत्रशुक्लपूर्णिमा । वेदसावर्णिकमन्वादिः। हरिनाम योगीश्वरः । इन्द्रनाम दिवस्पतिः ।

एतन्मन्वन्तरऋषिनामानि - निष्प्रवापः, तत्त्वदर्शी, धृतिमान्, अव्ययः, निरुत्सुकः, सुतापः, निर्मोहः ।

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अथ इन्द्रसावर्णिकरौच्यमनुध्यानम्

(शैवागमे सिद्धान्तशेखरे च)

मनुस्तु इन्द्रसावर्णिः चतुर्दशम ईरितः ।
इन्द्रपुत्रस्तत्सुतास्तु ह्युरुगम्भीरकादयः ।। 77

नीलवर्णो धनुर्धारी क्षात्रं धर्ममनुव्रतः ।
अभूत्पत्नी मतिस्तस्य सर्वेषां जगतां प्रभुः ।। 78

(नीलवर्णः)

पिता इन्द्रः । पत्नी मतिः । पुत्रा उरुगम्भीरकादयः । ज्येष्ठशुक्लपूर्णिमा । इन्द्रसावर्णिकमन्वादिः । हरिनाम अपहतम् । इन्द्रनाम शुचिः ।

एतन्मन्वन्तरऋषिनामानि - अग्नीध्रः, अग्निबाहुः, यूचिः, युक्तः, माधवः, अयुतः, शुक्रः ।

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अथ स्वायंभुवादिचतुर्दशमनूनां मन्वादितिथयः

(कालप्रकाशिकायाम्)

आश्वयुक्शुक्लनवमी कार्तिकी द्वादशी सिता ।
तृतीया चैत्रमासस्य सिता भाद्रपदस्य च ।। 79

फाल्गुनी चाप्यमावास्या पौषी चैकादशी सिता ।
सिताषाढी च दशमी माघे च सितसप्तमी ।। 80

फाल्गुनी पौर्णमासी च आषाढे शुक्लपूर्णिमा ।
श्रावणस्याष्टमी कृष्णकार्त्तिकी शुक्लपूर्णिमा ।। 81

चैत्री तु पूर्णिमा चैव ज्येष्ठे शुक्ला च पूर्णिमा ।
एतास्स्वायंभुवादीनां मनूनां तिथयः क्रमात् ।। 82

अथ स्वायंभुवादिचतुर्दशमनूनां पृथक्पृथक्सप्तसङ्ख्याक्रमेण ऋषीणां नाम्नां समष्टिश्लोकाः

मरीचिः क्रतुरत्रिश्च अङ्गिराः पुलहस्तथा ।
वसिष्ठश्च पुलस्त्यश्च मनोः स्वायंभुवस्य ते ।। 83

ऊर्जस्तम्भश्च ऋषभो प्राणो दत्तश्च जार्वरिः ।
निश्चरोऽत्रिस्तथा सप्त स्वारोचिषमनोर्मताः ।। 84

अर्धबाहुश्च सवनः सुतपाश्च रजो घनः ।
शुक्लो गोत्र इमे सप्त ऋषयस्तूत्तमस्य तु ।। 85

ज्योतिर्धामा पृथुश्चैत्रो वानकः काव्यपीवरौ ।
अग्निश्चेति तथा सप्त ऋषयस्तामसस्य तु ।। 86

हिरण्यरोमा वेदश्रीः ऊर्ध्वबाहुश्च सोमपः ।
वेदबाहुस्सुधामश्च सुतापो रैवतस्य हि ।। 87

हविर्भानुस्सुमेधश्च सहिष्णुर्विरजो मधुः ।
ऋषभश्चातिनामश्च मुनयश्चाक्षुषस्य ते ।। 88

कश्यपोऽत्रिर्भरद्वाजो विश्वामित्रोऽथ गौतमः ।
जमदग्निर्वसिष्ठश्च मनोर्वैवस्वतस्य ते ।। 89

व्यासः परशुरामश्च गालवो दीप्तिमान् कृपः ।
अश्वत्थामा ऋष्यशृङ्गः सूर्यसावर्णिसम्मताः ।। 90

मेधातिथिर्वसुस्सत्यः सवनो हव्यवाहनः ।
ज्योतिष्मान् द्युतिमानेते दक्षसावर्णिसङ्गताः ।। 91

अपोमूर्तिर्हविष्यन्तो नाभागोऽप्रतिमस्तथा ।
वसिष्ठस्सुकृतिस्सत्यः ब्रह्मसावर्णिसंमताः ।। 92

हविष्मन्तो वरिष्ठश्च अग्नितेजाश्च निश्चलः ।
आरुणिर्वृष्टिरनघो धर्मसावर्णिसम्मताः ।। 93

तपोनिधिस्सुतापश्च तपस्वी च तपोमतिः ।
तपोधृतिर्द्युतिश्चैव तपोमूर्तिस्तथापरः ।। 94

ऋषयो रुद्रसावर्णेः सप्त ते परिकीर्तिताः ।
निष्प्रवापस्तत्त्वदर्शी धृतिमानव्ययस्तथा ।। 95

निरुत्सुकस्सुतापश्च निर्मोहश्च तथापरः ।
ऋषयो वेदसावर्णेः सप्त वै परिकीर्तिताः ।। 96

अग्नीध्रो ह्यग्निबाहुश्च यूचिर्युक्तश्च माधवः ।
अयुतश्शुक्र इत्येते इन्द्रसावर्णिसम्मताः ।। 97

एते वै मुनयः प्रोक्ताः क्रमात्स्वायम्भुवादिषु । 97A

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अथ स्वायम्भुवादिचतुर्दशमनूनां इन्द्रनामानि
(भागवते)

यज्ञश्च रोचनश्चैव सत्यजित्त्रिशिखस्तथा ।
विभुर्मन्द्रद्युम्न इति पुरन्दरबली तथा ।। 98

अद्भुतश्शम्भुविधृतौ ऋतुधामा दिवस्पतिः ।
शुचिश्चेति समाख्याताः इन्द्रा मन्वन्तरेषु वै ।। 99

अथ स्वायंभुवादिचतुर्दशमनूनां हरिनामानि

(भागवते)

यज्ञो विभुस्सत्यसेनो हरिर्वैकुण्ठ एव च ।
अजितो वामनस्सार्वभौमो ऋषभ एव च ।। 100

विष्वक्सेनो धर्मसेतुः स्वाधामा च ततः परम् ।
योगीश्वरोऽपहर्ता च मनूनां हरयः स्मृताः ।। 101

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अथ पर्जन्यध्यानम्

(शैवागमे)

पर्जन्यनामा विज्ञेयो गजवक्त्रत्रयान्वितः ।
यो धत्ते सर्वजीवानां वरं जीवं च शोषकम् ।। 102

कुठारं च पयोजं च चिन्तारत्नं महाशुचिः ।
पाशं चक्रं किसलयं कुण्डिकां दशभिः करैः ।। 103

(श्वेतवर्णः)

136B/2

अथ ब्रह्मास्त्रध्यानम्

(तत्कल्पे)

सव्येनारीन्पीडयन्तं गदया चोत्तरेण तु ।
दीर्घजिह्वं पीतवस्त्रं स्मरामि बगळामुखम् ।। 104

(पीतवर्णः)

136B/3

अथ कामधेनुध्यानम्

(नृसिंहप्रासादे)

सुरभिर्गोमुखी गौरी स्त्रीरूपा सर्वभूषणा ।
घासमुष्टिं तथा कुण्डीं बिभ्राणा भूतिपुष्टिदा ।। 105

(गौरवर्णः)

136B/4 **अथ प्रकारान्तरकामधेनुध्यानम्**

(प्रपञ्चसारे)

नारीरूपमुखं चैव हयग्रीवोर्ध्वकर्णकम् ।
त्रिणेत्रं च त्रिशृङ्गं च हंसपक्षं द्विपुच्छकम् ।। **106**

ललाटभागे लक्ष्यं च मयूरं पुच्छसम्भवम् ।
पञ्चस्तनं च गोपादं कामधेनुस्वरूपकम् ।। **107**

(कनकवर्णः प्रसिद्धः)

137A **अथ नवचिरञ्जीविनां ध्यानम्**

(शैवागमे, वर्णनामानि पाद्मे)

अश्वत्थामा श्वेतवर्णः कालवर्णो महाबलिः ।
व्यासः कृष्णो मारुतिस्तु स्फटिकाभः प्रकीर्तितः ।। **108**

विभीषणः कृष्णवर्णो कृपस्तु धवलः स्मृतः ।
जामदग्न्यः सुवर्णाभो मार्कण्डेयस्सितस्स्मृतः ।। **109**

प्रह्लादस्तु सुवर्णाभो वर्णा एषां प्रकीर्तिताः ।। **109A**

137A/1 **तत्र अश्वत्थामध्यानम्**

(शैवागमे)

ब्रह्मसूत्रोज्ज्वलभुजो राजकृष्णाजिनाम्बरः ।
अश्वत्थामा चिरञ्जीवी दीर्घमायुर्ददातु मे ।। **110**

(श्वेतवर्णः)

137A/2

अथ बलिध्यानम्

(शैवागमे)

बलिः पातालनिलयो धनुर्बाणधरो नृपः ।
विष्णुपादाङ्कितशिराः चिरञ्जीवी प्रसीदतु ।। 111

(कृष्णवर्णः)

पत्नी विन्ध्यावली ।

137A/3

अथ व्यासध्यानम्

(शैवागमे)

व्यासः समस्तधर्माणां वक्ता मुनिवरेडितः ।
चिरञ्जीवी दीर्घमायुः ददातु जटिलो मम ।। 112

(कृष्णवर्णः)

137A/4

अथ हनुमद्ध्यानम्

(शैवागमे)

हनूमान् रामपादाब्जसङ्गी वर्णी वरः शुचिः ।
सञ्जीवनापहर्ता मे दीर्घमायुर्ददात्विह ।। 113

(स्फटिकवर्णः)

137A/5

अथ विभीषणध्यानम्

(शैवागमे)

विभीषणो धर्मपरो रामार्चनपरायणः ।
ददातु चिरजीवत्त्वं चिरञ्जीवी जितेन्द्रियः ।। 114

(कृष्णवर्णः)

पत्नी सरमा ।

137A/6

अथ कृपध्यानम्

(शैवागमे)

कृपः कृपापयोराशिः तपस्वी चीरवस्त्रधृक् ।
वितनोतु प्रसन्नात्मा यावज्जीवमरोगताम् ।। 115

(श्वेतवर्णः)

137B/1

अथ परशुरामध्यानम्

(शैवागमे)

परशूज्ज्वलहस्ताब्जो जपामण्डलमण्डितः ।
ददातु चिरजीवित्वं प्रसन्नात्मा भृगूद्वहः ।। 116

(स्वर्णवर्णः)

137B/2

अथ प्रह्लादध्यानम्

(शैवागमे)

विष्णुभक्तं महाप्राज्ञं द्विभुजं राक्षसोत्तमम् ।
ध्यायाम्यहं महासौम्यं प्रह्लादं चिरजीविनम् ।। 117

(स्वर्णवर्णः)

137B/3

अथ मार्कण्डेयध्यानम्

(शैवागमे)

श्रीमन्तं शान्तमनसं शिवपूजापरायणम् ।
वेदशास्त्रार्थतत्त्वज्ञं मार्कण्डेयमहं भजे ।। 118

(शुभ्रवर्णः)

अथ अष्टवसूनां वर्णः लक्षणं च

(कारणागमे)

ध्रुवः पीतोऽध्वरश्श्यामः सितस्सोमोऽनिलो हरित् ।
आपः सिता इति प्रोक्ता ह्यनलो लोहितस्स्मृतः ।। 119

प्रत्यूषश्श्वेतभास्तद्वत् प्रभासश्श्वेतवर्णकः ।
प्रसन्नवदनास्सौम्याः वरदाश्शक्तिपाणयः ।। 120

पद्मासनस्था द्विभुजाः कर्तव्या वसवस्सदा । 120A

एतेषामष्टवसूनाम् उपर्युक्तश्लोकरीत्या एकाकारत्वात्, शैवागमरीत्या भिन्नाकारस्य उक्तत्वाच्च तदनुसारेण प्रतिमाः कारणागमरीत्या वर्णाः लिखिताः ।

137B/4

तत्र ध्रुववसुध्यानम्

(शैवागमे)

अक्षमालाधरं ब्रह्मसूत्रोज्ज्वलभुजान्तरम् ।
ध्रुवं ध्रुवाय यशसे चिन्तयामि सदा मुदा ।। 121

(पीतवर्णः)

137B/5

अथ अध्वरवसुध्यानम्

(शैवागमे)

स्रुक्स्रुवाञ्चत्करव्याघ्रचर्माम्बरधरं शुचिम् ।
अग्निशुश्रूषणरतमध्वरं वसुमन्वहम् ।। 122

(श्यामवर्णः)

138A/1

अथ सोमवसुध्यानम्

(शैवागमे)

जगदानन्दजनकममृतस्राविचक्षुषम् ।
रत्नसिंहासनगतं सोमं हृदि विभावये ।। 123

(शुभ्रवर्णः)

138A/2

अथ आपवसुध्यानम्

(शैवागमे)

सर्वपापविनाशिन्यः सामुद्रा हेमपूरिताः ।
आपः शुभप्रदास्सन्तु मत्स्यवाहनसङ्गताः ।। 124

(श्वेतवर्णः)

138A/3

अथ अनिलवसुध्यानम्

(शैवागमे)

शुभाय मे सदा भूयात् अनिलो लोकपावनः ।
समस्तदेवनिवहवन्द्यमानपदाम्बुजः ।। 125

(हरिद्वर्णः)

138A/4

अथ अनलवसुध्यानम्

(शैवागमे)

अजाधिरूढं शुभदं स्वाहादेवीसमन्वितम् ।
किरीटोज्ज्वलमूर्धानम् अनलं भावयाम्यहम् ।। 126

(लोहितवर्णः)

138A/5

अथ प्रत्यूषवसुध्यानम्

(शैवागमे)

श्वेतवस्त्रधरं श्वेतं चन्दनालिप्तदेहकम् ।
प्रत्यूषं चिन्तये भूयः प्रत्यूहोन्मूलकारणम् ।। 127

(श्वेतवर्णः)

138A/6

अथ प्रभासवसुध्यानम्

(शैवागमे)

प्रभासम्पूर्णवपुषं प्रभासं भावयाम्यहम् ।
अक्षसूत्रोज्ज्वलकरं व्याघ्राजिननिवासिनम् ।। 128

(शुभ्रवर्णः)

138B

अथ सप्तमरुतां स्वरूपाणि

(शैवागमे वर्णस्तु पाद्मे कारणागमे च)

शिष्टलक्षणादिकं दिक्पालवायुवत् ।

ग्रन्थान्तरे मयूखे खड्गचर्मधरा नित्यमिति । एतेषां नामानि शैवागमे । एते समष्टिमरुतः ।

आवहो विवहश्चैव उद्वहस्संवहस्तथा ।
निवहोऽनुवहश्चैव प्रवहस्तु तथैव च ।।
सप्तैते मरुतः प्रोक्ताः सप्तसप्तप्रभेदतः ।

एतेषां वर्णः पाद्मे कारणागमे च -

धूम्रो रक्तस्तथा पीतः श्यामश्श्वेतोऽसितोऽरुणः ।
वर्णोऽयं मरुतामुक्तः सप्तानामनुपूर्वशः ।।

138B/1

तत्र आवहमरुद्ध्यानम्

(शैवागमे)

आवहो मरुतां श्रेष्ठः सुखायास्तु सदा मम ।
आसमन्तात्सञ्चरिष्णुः सुतीव्रगरुडस्थितः ।। 129

(धूम्रवर्णः)

138B/2

अथ विवहमरुद्ध्यानम्

(शैवागमे)

जगतां भञ्जनं कुर्वन् विपरीतप्रधावनैः ।
नभोमध्यगतो वायुः विवहो भूतिदोऽस्तु मे ।। 130

(रक्तवर्णः)

138B/3

अथ उद्वहमरुद्ध्यानम्

(शैवागमे)

उद्वेलयन् पयोराशीन् गिरीनुन्मूलयंस्तरून् ।
जगतीं क्षोभयन् नित्यमुद्वहस्सेव्यते मया ।। 131

(पीतवर्णः)

138B/4

अथ संवहमरुद्ध्यानम्

(शैवागमे)

जगदानन्दजनको गन्धहारी शनैश्शनैः ।
शीताम्बुकणसंवाहस्संवहस्सुखदोऽस्तु मे ।। 132

(श्यामवर्णः)

138B/5

अथ निवहमरुद्ध्यानम्

(शैवागमे)

प्रचण्डगतिनिर्धूतप्रपलायितपर्वतम् ।
निवहं पवनश्रेष्ठं शिरसा प्रणमाम्यहम् ।। 133

(श्वेतवर्णः)

138B/6

अथ अनुवहमरुद्ध्यानम्

(शैवागमे)

प्रातिकूल्येन धावन्तं भ्रामयन्तं जगत्त्रयम् ।
मरुतां प्रवरं नित्यमाश्रयेऽनुवहाभिधम् ।। 134

(कृष्णवर्णः)

138B/7

अथ प्रवहमरुद्ध्यानम्

(शैवागमे)

प्राणापानादिरूपेण जगतीं व्याप्य जीवयन् ।
सेव्यतां प्राणिनिवहैः मरुत्प्रवहसंज्ञकः ।। 135

(अरुणवर्णः)

139A

अथ एकोनपञ्चाशन्मरुन्नामानि

(कारणागमे)

एतेषां स्वरूपं मयूखे - प्राणः, अपानः, व्यानः, उदानः, समानः, नागः, कृकरः, कूर्मः, देवदत्तः, धनञ्जयः, प्रवहः, विवहः, शम्भुः, संवहः, अनुवहः, उर्वहः, आवहः, शङ्खुः, कालः, निवहः, श्वासः, अनिलः, अनलः, प्रतिभा, कुमुदः, कान्तः, सिबिः, श्वेतः, रक्तः, कृष्णः, जितः, अजितः, जञ्झा, द्योतः, क्रतुः, सिद्धः, पिङ्गः, शुचिः, सौम्यः, मारुतः, हनुः, कम्पनः, मण्डूकः, भीमः, कपिः, संवर्तकः, जडः, अतिजडः, सन्ततः ।। ४९ ।।

139A/1

एतेषां स्वरूपम्

(मयूखे)

भ्रातरः पुरुहूतस्य मरुतः सूर्यवर्चसः ।
किरीटहारकेयूरकटकादिविभूषिताः ।। 136

खड्गचर्मधरा नित्यं शक्रस्यानुचरास्सदा ।
एतेषां वर्णरूपाणि मुख्यानां मरुतां यथा ।। 137

एतेषां एकोनपञ्चाशतां प्रतिमानां रूपमेकप्रकारमेव । अतः लक्षणार्थम् एकैव प्रतिमा लिखिता। मुख्यमरुतां वर्ण इव (सप्तशो) गणना - धूम्रः ७, रक्तः ७, पीतः ७, श्यामः ७, कृष्णः ७, अरुणः ७ इति एकोनपञ्चाशतः । एते व्यष्टिमरुतः।

139A/2

अथ विश्वेदेवानां नामानि

(स्मार्तप्रयोगे)

एतेषां स्वरूपम्

(भट्टभास्करीये)

तत्र नामानि -

क्रतुर्दक्षो वसुस्सत्यः कालः कामो धनुस्तथा ।
पुरूरवाश्च रुद्रश्च रुचिकश्चार्द्रवास्तथा ।। 138

धनुर्विलोचनश्चेति त्रयोदशविधस्तथा ।
विश्वेदेवोऽपि च स्मार्तप्रयोगे परिकीर्तितः ।। 139

अथ एतेषां स्वरूपम्

(भट्टभास्करीये)

विश्वेदेवाश्च सर्वेऽपि दक्षिणे बाणपाणयः ।
कर्तव्या वामपाणौ तु शरासनधरास्सिताः ।। 140

प्रकारान्तरदशविश्वेदेवानां नामानि

(भट्टभास्करीये)

क्रतुर्दक्षो वसुस्सत्यः कालः कामो विलोचनः ।
पुरूरवार्द्रवौ रुद्रो विश्वेदेवा दश स्मृताः ।। **141**

उपर्युक्तश्लोकरीत्या त्रयोदशविश्वेदेवाः समानरूपाः । अत एकैव प्रतिमा लिखिता। प्रकारान्तरेण विश्वेदेवाः इति कृत्वा ग्रन्थान्तररीत्या श्लोकोऽपि लिखितोऽस्ति ।

(श्वेतवर्णः)

139B/1

अथ अष्टदिक्पालकानां ध्यानम्

(भट्टभास्करीये शिङ्गाभट्टीयप्रयोगे शैवागमे नृसिंहप्रासादे मयूखे दानखण्डे च)

तत्र इन्द्रध्यानम्

(भट्टभास्करीये)

इन्द्रं सहस्रनेत्रं च पीतवर्णं चतुर्भुजम् ।
अभयं दक्षिणे हस्ते वरदं वामहस्तके ।। **142**

कुलिशं दक्षिणे हस्ते ह्यङ्कुशं च तथेतरे ।
रत्नकौस्तुभमाणिक्यदिव्याभरणभूषितम् ।। **143**

कुण्डलं यज्ञसूत्रं च दधानं दिव्यतेजसम् ।
ऐरावतगजारूढं शचीकान्तं नमाम्यहम् ।। **144**

(हेमवर्णः)

139B/2

अथ अग्निध्यानम्

(शिङ्गाभट्टीयप्रयोगे)

सप्तहस्तश्चतुःशृङ्गः सप्तजिह्वो द्विशीर्षकः ।
त्रिपात्प्रसन्नवदनः सुखासीनश्शुचिस्मितः ।। **145**

स्वाहां तु दक्षिणे पार्श्वे देवीं वामे स्वधां तथा ।
बिभ्रद्दक्षिणहस्तैस्तु शक्तिमन्नं स्रुचं स्रुवम् ।। **146**

तोमरं व्यजनं वामैः घृतपात्रं तु धारयन् ।
मेषारूढं जटाबद्धं गौरवर्णं महौजसम् ।। **147**

धूमध्वजं लोहिताक्षं सप्तार्चिस्सर्वकामदम् ।
आत्माभिमुखमासीनम् एवं ध्यायेद्धुताशनम् ।। **148**

(रक्तवर्णः औचित्यात्)

139B/3

अथ यमध्यानम्

(शैवागमे नृसिंहप्रासादे च)

करालमहिषारूढं कालदण्डधरं तथा ।
श्यामवर्णं पाशहस्तं कृतान्तं प्रणमाम्यहम् ।। 149

इलाप्रियो दण्डधरो यमो महिषवाहनः ।
रक्तवर्णो हि लोकानां स्वस्वकर्मफलप्रदः ।। 150

(जनानां पापपुण्यवशात् श्यामरक्तवर्णौ)

139B/4

अथ निर्ऋतिध्यानम्

(मयूखे दानखण्डे)

खड्गचर्मधरो नीलो निर्ऋतिर्नरवाहनः ।
ऊर्ध्वकेशो विरूपाक्षः करालः कालिकाप्रियः ।। 151

(नीलवर्णः)

140A/1

अथ वरुणध्यानम्

(मयूखे भट्टभास्करीये)

नागपाशधरो रत्नभूषणः पद्मिनीप्रियः ।
वरुणोऽम्बुपतिस्स्वर्णवर्णो मकरवाहनः ।। 152

(स्वर्णवर्णः)

140A/2

अथ वायुध्यानम्

(भट्टभास्करीये मयूखे)

प्राणबन्धुर्हि जगतो वायुः कृष्णमृगासनः ।
हेमदण्डध्वजश्श्यामो वर्णतो मोहिनीप्रियः ।। 153

(श्यामवर्णः)

140A/3

अथ कुबेरध्यानम्

(मयूखे भट्टभास्करीये)

अश्वारूढः कुन्तपाणिः कुबेरश्चित्तिनीप्रियः ।
निधीश्वरस्स्वर्णवर्णो धनदो रूपवान्प्रभुः ।। 154

(स्वर्णवर्णः)

140A/4

अथ ईशानध्यानम्

(मयूखे भट्टभास्करीये)

शुद्धस्फटिकसङ्काशो गौरीशो वृषवाहनः ।
वरदाभयशूलाक्षसूत्रधृत्परमेश्वरः ।। 155

(श्वेतवर्णः)

140B

अथ अष्टदिग्गजस्वरूपाणि

(मयूखे)

दिग्गजनामानि, दिग्गजपत्नीनां नामानि च

(आग्नेयपुराणे)

तत्र दिग्गजानां स्वरूपाणि

(मयूखे)

शुभ्राभश्च चतुर्दन्तः श्रीमानैरावतो गजः ।
पुष्पदन्तो बृहच्छ्यामः षड्दन्तः पुष्पदन्तवान् ।। 156
सामान्यं गजरूपेण शेषा दिक्करिणस्स्मृताः ।। 156A

दिग्गजनामानि

(आग्नेये)

ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः ।
पुष्पदन्तः सार्वभौमः सुप्रतीकोऽष्टदिग्गजाः ।। 157

दिग्गजपत्नीनां नामानि

(आग्नेयपुराणे)

करिण्योऽभ्रमुः कपिला पिङ्गलानुपमाः क्रमात् ।
ताम्रपर्णी सुदन्ती स्यात् अञ्जना चाञ्जनवती ।। 158

140B/1 इन्द्रदिग्गजः ऐरावतः शुभ्रवर्णः चतुर्दन्तः, पत्नीनाम अभ्रमुः ।

140B/2 अग्निदिग्गजः पुण्डरीकः, धूम्रवर्णः, पत्नी कपिला ।

140B/3 यमदिग्गजः वामनः, धूम्रवर्णः, पत्नी पिङ्गला ।

140B/4 निर्ऋतिदिग्गजः कुमुदः, धूम्रवर्णः, पत्नी अनुपमा ।

140B/5 वरुणदिग्गजः अञ्जनः, धूम्रवर्णः, पत्नी ताम्रपर्णी ।

140B/6 वायव्यदिग्गजः पुष्पदन्तः नीलवर्णः षड्दन्तः पत्नी सुदन्ती ।

140B/7 कुबेरदिग्गजः सार्वभौमः, धूम्रवर्णः, पत्नी अञ्जना ।

140B/8 ईशानदिग्गजः सुप्रतीकः, धूम्रवर्णः, पत्नी अञ्जनावती ।

अथ अष्टदिङ्नागानां नामानि स्वरूपाणि च

(नृसिंहप्रासादे)

अनन्तो वासुकिश्चैव तक्षःकर्कोटपद्मकाः ।
महापद्मश्च शङ्खश्च कुलिकोऽष्टौ कुलानि हि ।। **159**

एतेषां स्वरूपाणि

अनन्तकुलिकौ विप्रौ श्वेतवर्णावुदाहृतौ ।
प्रत्येकं तु सहस्रेण फणानां समलङ्कृतौ ।। **160**

वासुकिश्शङ्खपालश्च क्षत्रियौ रक्तवर्णकौ ।
प्रत्येकं तु फणास्सप्तशतसङ्ख्याविराजितौ ।। **161**

तक्षकश्च महापद्मो वैश्यजातावुदाहृतौ ।
पीतवर्णौ फणैः पञ्चशततुङ्गोत्तमाङ्गकौ ।। **162**

पद्मकर्कोटकौ शूद्रौ नीलवर्णावुदाहृतौ ।
फणा त्रिशतकौ ज्ञेयौ विख्याताविति तत्त्वतः ।। **163**

141A/1 इन्द्रदिङ्नागः अनन्तः ब्रह्मजातिः फणाः १००० श्वेतवर्णः ।

141A/2 आग्नेयदिङ्नागः वासुकिः क्षत्रियजातिः फणाः ७०० रक्तवर्णः ।

141A/3 यमदिङ्नागः तक्षकः वैश्यजातिः फणाः ५०० पीतवर्णः ।

141A/4 निर्ऋतिदिङ्नागः कार्कोटकः शूद्रजातिः फणाः ३०० नीलवर्णः ।

141A/5 वरुणदिङ्नागः पद्मकः शूद्रजातिः फणाः ३०० नीलवर्णः ।

141A/6 वायव्यदिङ्नागः महापद्मः वैश्यजातिः फणाः ५०० पीतवर्णः ।

141A/7 कुबेरदिङ्नागः शङ्खपालः क्षत्रियजातिः फणाः ७०० रक्तवर्णः ।

141A/8 ईशानदिङ्नागः कुलिकः ब्रह्मजातिः फणाः १००० श्वेतवर्णः ।

141B/1 **अथ त्रिमुखाग्निध्यानम्**

(मन्त्रदेवताप्रकाशिकायाम्)

आर्यावृत्तम् -

शक्तिस्वस्तिकपाशांकुशवराभयान् दधत्त्रिमुखः ।
मकुटादिविविधभूषोऽवताच्चिरं पावकः प्रसन्नो वः ।। 164

(दिक्पालाग्निवद्रक्तवर्णः)

141B/2 **अथ ऊर्ध्वदिगधिपतिब्रह्मध्यानम्**

(हेमाद्रौ दानखण्डे)

पद्मयोनिस्त्रयीमूर्तिः वेदावासः पितामहः ।
यज्ञदक्षश्चतुर्वक्त्रः स मे नित्यं प्रसीदतु ।। 165

(औचित्यात् पाटलवर्णः)

141B/3 **अथ अधोदिगधिपत्यनन्तमूर्तिध्यानम्**

(हेमाद्रौ दानखण्डे)

योऽसावनन्तरूपेण ब्रह्माण्डं सचराचरम् ।
पुष्पवद्धारयेन्मूर्ध्नि तस्मै नित्यं नमो नमः ।। 166

(औचित्यात् श्वेतवर्णः)

141B/4 **अथ दशदिक्स्वरूपम्**

(नृसिंहप्रासादे)

तत्र पूर्वदिक्स्वरूपम्

पूर्वा गजगता बाला रक्तवर्णादिदिग्भवेत् ।

(रक्तवर्णः)

141B/5 **अथ आग्नेयदिक्स्वरूपम्**

(नृसिंहप्रासादे)

कारण्डगा बृहत्काया पद्माभा पूर्वदक्षिणा ।। **167**

(पद्मवर्णः)

142A/1 **अथ दक्षिणदिक्स्वरूपम्**

(नृसिंहप्रासादे)

गृध्रस्था दक्षिणा पीता गृध्रास्या प्राप्तयौवना ।

(पीतवर्णः)

142A/2 **अथ निर्ऋतिदिक्स्वरूपम्**

(नृसिंहप्रासादे)

उष्ट्रगा कृष्णपीता च तरुणी याम्यपश्चिमा ।। **168**

(हरिद्वर्णः)

142A/3 **अथ पश्चिमदिक्स्वरूपम्**

(नृसिंहप्रासादे)

युवती द्विभुजा कृष्णा पश्चिमा तुरगस्थिता ।

(कृष्णवर्णः)

142A/4 **अथ वायव्यदिक्स्वरूपम्**

(नृसिंहप्रासादे)

आसनंपतिका नीला धनुर्वादनतत्परा ।। **169**

(नीलवर्णः)

142A/5

अथ उत्तरदिक्स्वरूपम्

(नृसिंहप्रासादे)

श्वेतानना तथा रक्ता वृद्धा भवति चोत्तरा ।

(रक्तवर्णः शरीरे, श्वेतवर्णो मुखे)

142A/6

अथ ईशान्यदिक्स्वरूपम्

(नृसिंहप्रासादे)

अतिवृद्धा वृषस्था च शुक्ला पूर्वोत्तरा भवेत् ।। 170

(श्वेतवर्णः)

142B/1

अथ ऊर्ध्वदिक्स्वरूपम्

(शैवागमे)

ऊर्ध्वा गगनसन्निभा । नीलवर्णः । एतत्स्वरूपं पञ्चभूतस्थाकाशवत् ।

ध्यायामि गगनं नीलं नीलाम्बरधरं विभुम् ।
चन्द्रार्कहस्तं द्विभुजं सर्वाभरणभूषितम् ।। 171

(नीलवर्णः)

अस्य षोडशवार्षिकमिति विशेषणमस्ति हेमाद्रौ दानखण्डे ।

142B/2

अथ अधोदिक्स्वरूपम्

(शैवागमे)

अधस्स्था पृथिवी साम्या । श्वेतवर्णः । एतत्स्वरूपं पञ्चभूतस्थपृथिवीवत् ।

ध्यायेन्महीं शुक्लवर्णां दिव्याभरणभूषिताम् ।
चतुर्भुजां सौम्यतनुं चण्डांशुसदृशाम्बराम् ।। 172

अधश्चोर्ध्वं रत्नपात्रं कराभ्यां सस्यभाजनम् ।
दक्षिणाभ्यां तथा वामकराभ्यां सरसीरुहम् ।। 173

ओषधीपूरितं पात्रं दधानां सुमुखाम्बुजाम् ।
दिङ्नागानां चतुर्णां च पृष्ठारूढां रसात्मिकाम् ।। 174
सर्वसस्यालयां शुभ्रां भूदेवीं शरणं भजे ।

(शुक्लवर्णः)

142B/3

अथ अश्विनीदेवताध्यानम्

(शैवागमे)

उभयौ सोपवीतौ तौ चूडामकुटधारिणौ ।। 175
फुल्लरक्तोत्पलाक्षौ च पीतस्रग्वस्त्रवर्णकौ ।
नासत्यदस्रनामानौ अश्विनौ भिषजौ स्मृतौ ।। 176

(पीतवर्णः)

प्रकारान्तरध्यानम्

(शैवागमे)

अश्विनौ देवते श्वेतवर्णौ तौ द्विभुजौ स्तुमः ।
सुधासम्पूर्णकलशकराब्जावश्ववाहनौ ।। 177

142B/4

अथ प्रकारान्तराश्विनीदेवताध्यानम्

(वैद्यशास्त्रे आयुर्वेदतन्त्रे)

अश्विनोराकृतिं वक्ष्ये सर्वलक्षणमण्डिताम् ।
पादादिकण्ठपर्यन्तमश्वरूपं प्रकल्पयेत् ।। 178
वक्त्रे नराकृतिः प्रोक्ता द्विनेत्रौ मकुटान्वितौ ।
श्रोत्रद्वयौ स्थूलकण्ठौ चतुर्बाहुसमन्वितौ ।। 179
अश्वपादद्वयोपेतौ सव्ये चाभयमोषधिम् ।
करण्डं चामृतघटं वामहस्ते च बिभ्रतः ।। 180

नवतालेन कर्तव्यौ अश्विनौ भिषजौ स्मृतौ ।
देवानां दस्रनासत्यनाम्नोक्तौ श्वेतरूपिणौ ।। 181

(श्वेतवर्णः)

143A/1

अथ सप्तसमुद्रमूर्तिध्यानम्

(नृसिंहप्रासादे)

तत्र लवणसमुद्रध्यानम्

(नृसिंहप्रासादे)

लवणोदः प्रकर्तव्यो द्विभुजो रत्नभूषणः ।
दक्षेऽक्षमालिकां वामे पात्रं च बहुरत्नभृत् ।। 182
सोत्तरीयोपवीती च पाटलाभस्सुखासनः । 182A

(पाटलवर्णः)

143A/2

अथ इक्षुसमुद्रध्यानम्

(नृसिंहप्रासादे)

समुद्रमिक्षुकाण्डं च गोमूत्रसदृशच्छविम् ।
घटं दण्डं च बिभ्राणं देवं हृदि विभावये ।। 183

(गोमूत्रवर्णः)

143A/3

अथ सुरासमुद्रध्यानम्

(नृसिंहप्रासादे)

सुरोदं गण्डकारूढं गोमेदस्सदृशच्छविम् ।
मुद्गरं कुण्डिकां चैव बिभ्राणं हृदि भावये ।। 184

(गोमेदोवर्णः)

गण्डको नाम मत्स्यविशेषः ।

143A/4

अथ सर्पिस्समुद्रध्यानम्

(नृसिंहप्रासादे)

घृतोदः कपिलो ज्ञेयः कुलीरस्थो जटाधरः ।
कशेरुपूरितं पात्रं घटं बिभ्रद्विदोरथ ।। 185

(कपिलवर्णः)

143A/5

अथ दधिसमुद्रध्यानम्

(नृसिंहप्रासादे)

दधिमण्डोद एवात्र शुभ्रोऽयं वारिदासनः ।
दण्डशक्तिं च बिभ्राणो द्विभुजोऽसौ जटायुतः ।। 186

(शुभ्रवर्णः)

143A/6

अथ क्षीरसमुद्रध्यानम्

(नृसिंहप्रासादे)

क्षीरोदश्श्वेतवर्णश्च द्विभुजो रत्नकुण्डलः ।
मकरस्थोऽम्बुजं दक्षे वामे कलशमादधत् ।। 187

(श्वेतवर्णः)

143A/7

अथ शुद्धोदकसमुद्रध्यानम्

(नृसिंहप्रासादे)

स्वादूदो मौक्तिकाभासो द्विभुजो रत्नकुण्डलः ।
मकरस्थोऽम्बुजं दक्षे वामे कलशमादधत् ।। 188

(मौक्तिकवर्णः)

143B/1

अथ पञ्चभूतस्वरूपाणि

(शैवागमे)

तत्र पृथ्वीदेवतास्वरूपम्

(शैवागमे)

ध्यायेन्महीं शुक्लवर्णां दिव्याभरणभूषिताम् ।
चतुर्भुजां सौम्यतनुं चण्डांशुसदृशाम्बराम् ।। 189

अधश्चोर्ध्वं रत्नपात्रं कराभ्यां सस्यभाजनम् ।
दक्षिणाभ्यां तथा वामकराभ्यां सरसीरुहम् ।। 190

ओषधीपूरितं पात्रं दधानां सुमुखाम्बुजाम् ।
दिङ्नागानां चतुर्णां च पृष्ठारूढां रसात्मिकाम् ।। 191

सर्वसस्यालयां शुभ्रां भूदेवीं शरणं भजे । 191A

(शुभ्रवर्णः)

143B/2

अथ अब्देवतास्वरूपम्

(शैवागमे)

आदर्शतलसङ्काशा लोकसञ्जीविनीश्शुभाः ।
माधुर्यगुणसंयुक्ताः सर्वालङ्कारशोभिताः ।। 192

स्त्रीरूपधारिणीश्शुभ्राः भुजद्वयविराजिताः ।
दधानाः पाशकलशौ सदा मकरवाहनाः ।। 193

मुक्ताभूषितसर्वाङ्गीरपः सञ्चिन्तयेन्मुदा । 193A

(शुभ्रवर्णः)

143B/3

अथ तेजोदेवतास्वरूपम्

(शैवागमे)

अग्निं सुवर्णवर्णाङ्गं सप्तार्चिषमनामयम् ।
मेषारूढं सप्तहस्तं स्वाहादेवीसमन्वितम् ।। **194**

शक्त्याद्यायुधसम्पन्नहस्तं ध्यायेद्विभावसुम् । **194A**

(कनकवर्णः)

143B/4

अथ वायुदेवतास्वरूपम्

(शैवागमे)

धावद्धरिणमारूढं द्विभुजं ध्वजधारिणम् ।
वरदानकरं धूम्रवर्णं वायुमहं भजे ।। **195**

(धूम्रवर्णः)

143B/5

अथ आकाशदेवतास्वरूपम्

(शैवागमे)

ध्यायामि गगनं नीलं नीलाम्बरधरं विभुम् ।
चन्द्रार्कहस्तं द्विभुजं सर्वाभरणभूषितम् ।। **196**

(नीलवर्णः)

अस्य षोडशवार्षिकमिति विशेषणमस्ति हेमाद्रौ दानखण्डे ।

144A

अथ धर्मादिचतुष्टयनामवर्णस्वरूपाणि

(नृसिंहप्रासादे)

धर्मो ज्ञानं च वैराग्यमैश्वर्यं च तथैव हि ।
सितारुणाः पीतकृष्णाः सिंहरूपाः प्रकीर्तिताः ।। **197**

अथ धर्माद्यभिमानिचतुष्टयदेवताध्यानम्

(पाञ्चरात्रे)

यमवायुशिवेन्द्राश्च ज्ञेया धर्माधिदेवताः ।। 197A

एतेषां लक्षणानि दिक्पालेषु द्रष्टव्यानि ।

144A/1 वैराग्याभिमानिदेवता शिवः । श्वेतवर्णः । दिक्पालेशानवत् ।

144A/2 वैराग्यस्वरूपं, पीतवर्णः ।

144A/3 ऐश्वर्याभिमानिदेवता इन्द्रः । हेमवर्णः । दिक्पालेन्द्रवत् ।

144A/4 ऐश्वर्यस्वरूपं कृष्णवर्णः ।

144A/5 धर्माभिमानिदेवता यमः । श्यामवर्णः । दिक्पालयमवत् ।

144A/6 धर्मस्वरूपं श्वेतवर्णः ।

144A/7 ज्ञानाभिमानिदेवता वायव्यः । धूम्रवर्णः । दिक्पालवायव्यवत् ।

144A/8 ज्ञानस्वरूपं रक्तवर्णः ।

144A/9

अथ पुण्यपुरुषलक्षणम्

(कारणागमे)

सिंहासने समासीनं स्वर्णवर्णं किरीटिनम् ।
गीर्वाणनुतपादाब्जं पुण्यं हृदि विभावये ।। 198

(स्वर्णवर्णः)

144B

अथ अधर्मादिचतुष्टयध्यानम् एतदभिमानिचतुष्टयदेवताध्यानम्

(पाञ्चरात्रे पाद्मसंहितायाम्)

तत्र अधर्मादिचतुष्टयध्यानम्

आशासु तावतीष्वेव पुरुषाकृतयः स्थिताः ।
चतुर्भुजाः सिंहवक्त्रास्सिताः पूर्वेऽरुणाः परे ।। 199

हस्ताभ्याममभिमुख्याभ्यां रचिताञ्जलिसम्पुटाः ।
अपराभ्यां च बिभ्राणाः कराभ्यां योगपीठिकाम् ।। 200

(मुखे श्वेतवर्णः, शरीरे अरुणवर्णः)

अथ एतदभिमानिदेवताध्यानम् । अधर्माधिपतिः निर्ऋतिः । अज्ञानाधिपति- र्दुर्गा । अवैराग्याधिपतिः कामः । अनैश्वर्याधिपती रुद्रः ।

अपूजिता अधर्माद्या दातारस्ते तथाविधाः ।
निर्ऋतिश्चैव दुर्गा च कामो रुद्रस्तथैव च ।। 201

एतेषां स्वरूपाणि तत्तन्मूर्तिलक्षणे उक्तानि । रुद्रः आर्द्रानक्षत्रदेवतावत् । दुर्गा रौद्रीसंवत्सरदेवतावत् ।

144B/1 अनैश्वर्याभिमानिदेवता रुद्रः, श्वेतवर्णः, आर्द्रानक्षत्रदेवतावत् ।

144B/2 अनैश्वर्यस्वरूपं, कृष्णवर्णः ।

144B/3 अज्ञानाभिमानिदेवता दुर्गा, नीलवर्णः, रौद्रीसंवत्सरदेवतावत् ।

144B/4 अज्ञानस्वरूपं, रक्तवर्णः ।

144B/5 अवैराग्याभिमानिदेवता कामः । कनकवर्णः ।

144B/6 अवैराग्यस्वरूपं, पीतवर्णः ।

144B/7 अधर्माभिमानिदेवता निर्ऋतिः, नीलवर्णः ।

144B/8 अधर्मस्वरूपं, श्वेतवर्णः ।

144B/9

अथ पापपुरुषलक्षणम्

(पाञ्चरात्रे)

ब्रह्महत्याशिरस्कं च स्वर्णस्तेयभुजद्वयम् ।
सुरापानहृदा युक्तं गुरुतल्पकटिद्वयम् ।। 202

तत्संयोगिपदद्वन्द्वम् अङ्गप्रत्यङ्गपातकम् ।
उपपातकरोमाणं पिङ्गभ्रूश्मश्रुलोचनम् ।। 203

खड्गचर्मधरं क्लृप्तं कुक्षौ वामे विचिन्तयेत् । 203A

(कृष्णवर्णः)

145A

अथ वेदचतुष्टयध्यानम्

(नृसिंहप्रासादे)

एतत्पत्नीनां ध्यानं स्कान्दे लक्ष्मीनारायणसंवादे । एतदभिमानिदेवतानां ध्यानं हेमाद्रौ दानखण्डे ।

145A/1

तत्र ऋग्वेदस्वरूपम्

(नृसिंहप्रासादे)

ऋग्वेदः श्वेतवर्णः स्यात् द्विभुजो रासभाननः ।
अक्षमालाधरः सौम्यः प्रीतो व्याख्यापनोद्यतः ।। 204

(श्वेतवर्णः)

अस्य पत्नी सामिधेनीध्यानम्

(स्कान्दे लक्ष्मीनारायणसंवादे)

मयूरास्या शुभ्रवर्णा कटकद्वयभूषिता ।
हस्ताभ्यां दधती पद्मं पीतवस्त्रमनूपमम् ।। 205

सामिधेनी समाख्याता । शुभ्रवर्णः । अस्योपवेदः आयुर्वेदः । हेमाद्रौ दानखण्डे शिवतत्त्वरत्नाकरे ।

145A/2

ऋग्वेदाभिमानिसोमदेवताध्यानम्

(हेमाद्रौ दानखण्डे)

ऋग्वेदस्यात्रियं गोत्रं सोमं दैवं विदुर्बुधाः ।। 205A

नवग्रस्तचन्द्रवद्ध्यानम्

श्वेतः श्वेताम्बरधरो दशाश्वः श्वेतभूषणः ।
गदापाणिर्द्विबाहुश्च कर्तव्यो वरदश्शशी ।। 206

(श्वेतवर्णः)

145A/3

अथ यजुर्वेदस्वरूपम्

(नृसिंहप्रासादे)

अजास्यः पीतवर्णः स्यात् यजुर्वेदोऽक्षसूत्रधृत् ।
वामे कुलिशपाणिस्तु भूतिदो मङ्गळप्रदः ।। 207

(पीतवर्णः)

अस्य पत्नी सृगाध्यानम्

(स्कान्दे लक्ष्मीनारायणसंवादे)

सृगाया लक्षणं शृणु -

रक्तवर्णा विशालाक्षी पद्महस्ता कृशोदरी ।

(रक्तवर्णा)

अस्य उपवेदः धनुर्वेदः हेमाद्रौ दानखण्डे ।

145A/4

अथ यजुर्वेदाभिमानिरुद्रदेवताध्यानम्

(हेमाद्रौ दानखण्डे)

काश्यपं च यजुर्वेदं रुद्रदेवं तु तं विदुः ।। 208

रुद्रस्सूर्यप्रत्यधिदेवताध्यानम्

पञ्चवक्त्रो वृषारूढः प्रतिवक्त्रं त्रिलोचनः ।
कपालशूलखट्वाङ्गपिनाकीन्दुशिराश्शिवः ।। 209

(श्वेतवर्णः)

145B/1

अथ सामवेदस्वरूपम्

(नृसिंहप्रासादे)

नीलोत्पलदलाभासः सामवेदो हयाननः ।
अक्षमालान्वितो दक्षे वामे कुम्भधरस्स्मृतः ।। 210

(नीलवर्णः)

अस्य पत्नीकुहूध्यानम्

(स्कान्दे लक्ष्मीनारायणसंवादे)

पूर्णेन्दुवदना शुभ्रा भुजद्वयविभूषिता ।
सव्ये शुकं तथा दक्षे धान्यमञ्जरिकां तथा ।। 211

दधाना सा कुहूदेवी । श्वेतवर्णा । अस्योपवेदो गान्धर्ववेदो हेमाद्रौ ।

145B/2

अथ सामवेदाभिमानीन्द्रध्यानम्

(हेमाद्रौ दानखण्डे)

सामवेदोऽपि गोत्रेण भारद्वाजः पुरन्दरः ।। 211A

इन्द्रः बृहस्पत्यधिदेवतावत् ।

ध्यानम् -

चतुर्दन्तगजारूढो वज्राङ्कुशलसत्करः ।
प्राचीपतिः प्रकर्तव्यो नानाभरणभूषितः ।। 212

(स्वर्णवर्णः)

145B/3 **अथ अथर्वणवेदस्वरूपम्**

(नृसिंहप्रासादे)

अथर्वणाभिधो वेदो धवलो मर्कटाननः ।
अक्षमालान्वितो वामे दक्षे कुम्भधरस्स्मृतः ।। **213**

(श्वेतवर्णः)

अस्य पत्नीसमिद्देवीध्यानम्

(स्कान्दे लक्ष्मीनारायणसंवादे)

समिल्लक्षणमुच्यते -

सूकरास्या चकोराक्षी चम्पकाभा सितांशुका ।
भुजैश्चतुर्भिस्सन्धत्ते स्रुक्स्रुवौ कमलं घटम् ।। **214**

(कनकवर्णा)

अस्योपवेदः अर्थवेदः हेमाद्रौ, ग्रन्थान्तरेऽथर्वशिरः मन्त्रवेद इति च मन्त्ररत्नाकररीत्या कथितमस्ति । अस्य वेदस्य भुजगानन इत्यपि मन्त्ररत्नाकररीत्या कथनमस्ति ।

145B/4 **अथ अथर्वणवेदाभिमानिब्रह्मध्यानम्**

(हेमाद्रौ दानखण्डे)

अधिदैवं विजानीयात् वैतानं त्वप्यथर्वणे ।
ब्रह्मदेवं विजानीयात् रूपाण्यस्य शृणु प्रभो ।। **215**

ब्रह्मा बृहस्पतिप्रत्यधिदेवतावत् । ध्यानम् -

पद्मासनस्थं जटिलं चतुर्मुखम् अक्षमालास्रुवपुस्तककमण्डलुधरम् ।
कृष्णाजिनवाससं पार्श्वस्थितहंसं ब्रह्माणं भावयेत् ।। **216**

(औचित्यात् पाटलवर्णः)

146A/1 **अथ आयुर्वेदस्वरूपम्**

(नृसिंहप्रासादे)

आयुर्वेदो हरिद्राभो वानरास्यो विशालदृक् ।
अक्षसूत्रं सुधाकुम्भं बिभ्रदारोग्यदो भृशम् ।। 217

(हरिद्रावर्णः)

146A/2 **अथ आयुर्वेदाभिमानिधन्वन्तरिध्यानम्**

(आयुर्वेदतन्त्रे)

अरिजलजजलूकारत्नपीयूषकुम्भ-
प्रकटितकरकान्तः कान्तपीताम्बराढ्यः ।
सितवसनविराजन्मौलिरारोग्यदायी
शतमखमणिवर्णः पातु धन्वन्तरिर्नः ।। 218

(नीलवर्णः)

146A/3 **अथ प्रकारान्तरधन्वन्तरिध्यानम्**

(भागवते)

अथोदधेर्मथ्यमानात् काश्यपैरमृतार्थिभिः ।
उदतिष्ठन्महाराज पुरुषः परमाद्भुतः ।। 219
दीर्घपीवरदोर्दण्डः कम्बुग्रीवोऽरुणेक्षणः ।
श्यामलस्तरुणस्स्रग्वी सर्वाभरणभूषितः ।। 220
पीतवासा महोरस्कः सुमृष्टमणिकुण्डलः ।
नीलकुञ्चितकेशान्तः सुभगस्सिंहविक्रमः ।। 221
अमृतापूर्णकलशं बिभ्रद् वलयसंयुतः ।
स वै भगवतस्साक्षाद् विष्णोरंशांशसम्भवः ।। 222

धन्वन्तरिरिति ख्यातः आयुर्वेददृगिज्यभाक् ।। 222A

(श्यामवर्णः)

ध्यानानन्तरं मन्त्रागमे -

शङ्खं चक्रं जलूकां दधदमृतघटं चापि दोर्भिश्चतुर्भिः
सूक्ष्मं स्वच्छन्दहृद्यं कुशपरिविलसन्मौलिमम्भोजनेत्रम् ।
कालाम्भोदोज्ज्वलाङ्गं कटितटविलसच्चारुपीताम्बराढ्यं
वन्दे धन्वन्तरिं तं निखिलगदवनव्रातदावाग्निलीलम् ।। 223

(कृष्णमेघवर्णः)

पुनर्ध्यानान्तरम्

(वैद्यशास्त्रे)

शङ्खं चक्रमुपर्यधस्स्थकरयोर्दिव्यौषधं दक्षिणे
वामेनान्यकरेण निर्मलसुधाकुम्भं जलूकावलिम् ।
बिभ्राणः करुणाकरः शुभकरः सर्वामयध्वंसकः
सर्वं मे दुरितं छिनत्तु भगवान् धन्वन्तरिस्सन्ततम् ।। 224

(औचित्यान्नीलवर्णः)

मन्त्रागमवैद्यशास्त्रयोरुक्ते द्वे लक्षणे अपि आयुर्वेदोक्तध्यानात् न भिद्येते । तस्मात् केवलं ध्यानश्लोकौ लिखितौ ।

अथ वैद्यशास्त्रोक्तरीत्या रोगविशेषनामानि, चिकित्साप्रभेदाः, तैलमात्राञ्जनचूर्णकल्करसायनादिनामानि, वैद्यलक्षणं धन्वन्तरिमाहात्म्यं च

146B अष्टादशमहात्मानो वैद्याचार्यास्तु यैस्स्मृताः ।
तेषु धन्वन्तरिर्मुख्यः साक्षाद्विष्ण्वंशसम्भवः ।। 225

क्षुत्तृष्णादिनिरोधोद्धसर्वरोगनिदानवित् ।
सप्तोर्ध्वशतकायस्थमर्मस्थानविशेषवित् ।। 226

चिकित्साङ्गप्रकाराणामुपदेशनदेशिकः ।
नाडीत्रयगतिप्राज्ञो दोषत्रयविभागवित् ।। 227

सप्तधातूपधातूनां ह्रासवृद्धिविचक्षणः ।
तस्य स्मरणमात्रेण देहिनां देहसम्भवाः ।। 228

रोगास्साध्या असाध्या ये कष्टसाध्या इति त्रिधा ।
त्रीनसाध्यान् विना तत्र परे शाम्यन्ति तत्क्षणात् ।। 229

तृष्णारोगाश्छर्दिरोगास्स्वेदरोगास्तु नीरुजः ।
अरुच्याख्या उदावर्तरोगाः प्रदरनामकाः ।। 230

आनाहाख्या विषूच्याख्याः अस्थिग्रावाभिधा मदाः ।
क्रिमिरोगास्तथाष्ठीलास्सर्वेऽपि त्रिविधा मताः ।। 231

दन्तरोगा अजीर्णाख्या बहुमूत्राभिधा रुजः ।
अश्मर्याख्या विसर्प्याख्या रोगाश्चैते चतुर्विधाः ।। 232

शोभरोगाः पाण्डुरोगाः श्वासाः कासाश्च हिक्किताः ।
हृद्रोगा ग्रहणीरोगाः पृथक्पञ्चविधा अमी ।। 233

जिह्वारोगा अतीसारा रोगाश्चैते हि षड्विधाः ।
उन्मादाख्या अपस्मारा विषमा विदृधी रुजः ।। 234

पृथक्पृथक्सप्तविधाः नवभेदाश्च कामिलाः ।
महारोगा मूत्रकृच्छ्ररोगाश्चापि मसूरिकाः ।। 235

शूलरोगास्तालुरोगाः पृथगष्टविधा अमी ।
जिह्वारोगश्शिरश्शूलमूलगुल्माभिधा रुजः ।। 236

अमी द्वादशभेदाढ्यास्सन्निपातास्त्रयोदश ।
तथैवोदररोगाश्च भिन्नाष्षोडशधा पुनः ।। 237

नासारोगाः कण्ठरोगाः पृथगष्टादशात्मकाः ।
मेहरोगाश्श्लेष्मरोगाः कुष्ठरोगाश्च विंशतिः ।। 238

क्षयाभिख्यास्तथा रोगाः द्वाविंशतिविधान्विताः ।
कर्णरोगास्तथा पञ्चविंशतिप्रभिधायुताः ।। 239

व्रणरोगाः पित्तरोगाः अष्टाविंशतिधा पृथक् ।
नेत्ररोगाष्षण्णवतिः चतुष्षष्टिज्वरा अपि ।। 240

वातरोगप्रभेदाश्च विंशत्यूर्ध्वशतात्मिकाः ।
मूकत्वरोगस्सोमाख्यः सूतिकारोग एव च ।। 241

प्रत्यष्ठिलाख्यरोगश्च प्रतितुन्यभिधस्ततः ।
उपदंशाख्यरोगश्च पृथगेकविधा अमी ।। 242

सर्वे रोगाः प्रणश्यन्ति नानापापसमुद्भवाः ।
आरोग्यं भाग्यमायुश्च वर्धते तत्प्रसादतः ।। 243

ऐहिकं च सुखं सर्वं तथैवामुष्मिकं सुखम् ।
भवेत्करगतं सर्वं स्मृतेर्धन्वन्तरिप्रभोः ।। 244

पापानि च प्रशाम्यन्ति श्रेयश्चैवाभिवर्धते ।
भक्त्या धन्वन्तरिं ध्यात्वा देवतागुरुभक्तिमान् ।। 245

दान्तः शान्तः प्रसन्नात्मा सत्यवादी दयापरः ।
जितेन्द्रियस्सदाचारः क्रोधलोभविवर्जितः ।। 246

वैद्यशास्त्रार्थतत्त्वज्ञः सर्वलोकनिदानवित् ।
तत्तद्देहस्वभावज्ञः देशकालविशेषवित् ।। 247

यथाशास्त्रप्रयोक्ता च पथ्यापथ्यविवेचकः ।
सर्वौषधिस्वरूपज्ञः नाडीगतिविशेषवित् ।। 248

प्रयोगाणां विधानज्ञोऽप्यष्टस्थानपरीक्षकः ।
वैद्यश्रेष्ठः प्रयुञ्जीत तत्तद्रोगनिवृत्तये ।। 249

तैलमात्राञ्जनादीनि चूर्णं कल्करसायनम् ।
मात्रादीनां विशेषस्तु केषाञ्चिदिह कथ्यते ।। 250

आनन्दभैरवीविश्वमूर्तिनाम्नी च भैरवी ।
नवानन्दाभिधास्सप्तानन्दनाम्नी च भैरवी ।। 251

त्रिदोषभैरवी सन्निपातच्छेदनभैरवी ।
मृतोत्थापननाम्नी च तथा मण्डूरभैरवी ।। 252

त्रैलोक्यभैरवी सन्निपातविध्वंसिभैरवी ।
भैरव्याख्यापि च महाभैरवी लघुभैरवी ।। 253

147A इत्येवं भैरवीमात्रास्त्रयोदशविधास्स्मृताः ।
सामान्याग्निकुमाराख्या प्रतापाग्निकुमारिका ।। 254

स्याल्लघ्वग्निकुमाराख्या चोत्तमाग्निकुमारिका ।
तथैव नवलोहाग्निकुमाराख्यानसंयुता ।। 255

स्यात्प्राणाग्निकुमाराख्या स्यान्महाग्निकुमारिका ।
सद्रत्नाग्निकुमाराख्या सुसिद्धाग्निकुमारिका ।। 256

सद्दिव्याग्निकुमाराख्या चेत्येवं वैद्यसङ्ग्रहे ।
एता अग्निकुमाराख्यमात्रा दशविधास्स्मृताः ।। 257

सामान्यभूपतिर्मात्रा नवलोहाख्यभूपतिः ।
रत्नभूपतिमात्रा च सिद्धभूपतिनामिका ।। 258

प्रतापभूपतिर्मात्रा लघुभूपतिसंज्ञिका ।
महाभूपतिमात्रा च प्राणभूपतिनामिका ।। 259

दिव्यभूपतिमात्रा च मात्रा चोत्तमभूपतिः ।
एवं भूपतिमात्रास्तु दशधा सम्प्रकीर्तिताः ।। 260

पूर्णचन्द्रोदयाभिख्या मात्रा योगिरसाभिधा ।
सुदर्शनरसाभिख्या मात्रा रत्नाकराख्यया ।। 261

नारायणास्त्रमात्रा च महाक्रव्यादिसंज्ञिका ।
रामचन्द्ररसाभिख्या वातराक्षसनामिका ।। 262

महाराजमृगाङ्काख्या वसन्तकुसुमाकरः ।
भोपारसाख्या त्रैलोक्यचिन्तामणिसमाह्वया ।। 263

सर्वेश्वररसाभिख्या चिन्तामणिरसाभिधा ।
सुवर्णमाल्यवासन्तरसमात्रा तथापरा ।। 264

मात्रा प्रोक्ता पुनर्लक्ष्मीविलासरससंज्ञिका ।
एतास्सर्वा अपि महारसमात्रा इति श्रुताः ।। 265

महानारायणीतैलं ज्योतिष्मत्याह्वयं तथा ।
महापूतीकादितैलं भृङ्गामलकसंज्ञकम् ।। 266

लाक्षातैलं च बिल्वादितैलं त्रिस्नेहनामकम् ।
तथा भल्लातकीतैलं केतकीतैलमेव च ।। 267

मधूकतैलमित्यादितैलानि प्रथितानि हि ।
नारिकेलाञ्जनं चन्द्रोदयाञ्जनसमाह्वयम् ।। 268

सुनेत्राञ्जनकपीराञ्जने च कुसुमाञ्जनम् ।
तिलपुष्पाञ्जनं चैव सुकुमाराञ्जनं तथा ।। 269

चक्षुः प्रसादकान्येतान्यञ्जनानि महान्ति हि ।
तथैव भुवनैश्वर्याद्याख्याश्चूर्णा रुजापहाः ।। 270

रसायनानि दिव्यानि मधुस्नुह्यादिकानि हि ।
रसस्वर्णप्रवालादिभस्मान्यपि महान्ति वै ।। 271

सर्वरोगविनाशाय प्रयोक्तव्यानि शास्त्रतः ।
अञ्जनं लङ्घनं कल्कः कषायस्तैललेपने ।। 272

विरेचनं च वमनं पाचनं मर्दनं घृतम् ।
नस्यं चूर्णश्च गण्डूषः पथ्यं स्वेदनकर्म च ।। 273

जलूकिकाप्रयोगश्च धूपश्चोष्मचिकित्सनम् ।
भस्मप्रयोगोऽभिषेकरसगन्धकदापनम् ।। 274

महामात्राप्रयोगश्च दानं होमश्च पूजनम् ।
रसायनं शस्त्रवेद्यं तथैवाग्निचिकित्सनम् ।। 275

चिकित्सायाः क्रमा एते एकोनत्रिंशदीरिताः ।
औचित्यात्सर्वरोगेषु प्रयोक्तव्या हि शास्त्रतः ।। 276

गोक्षीरं माहिषक्षीरं गजक्षीरं तथाविकम् ।
उष्ट्रक्षीरमजाक्षीरं मानुषीक्षीरमेव च ।। 277

तथैव रासभीक्षीरं बडबाक्षीरमित्यपि ।
क्षीराणि नव चैतानि चिकित्सार्हाणि रोगिणाम् ।। 278

तत्तद्रोगानुसारेण दातव्यानि चिकित्सकैः ।
हीनोपकरणश्चण्डो वैद्यमानी भयाकुलः ।। 279

अविधेयस्तथैवार्तः व्यग्रः शोकातुरश्शठः ।
दीर्घद्वेषी कृतघ्नश्च गतायुष्को नृपाहितः ।। 280

एते सर्वे चिकित्सायां अयोग्या इति कीर्तिताः ।
तीक्ष्णाग्निश्चैव मन्दाग्निस्समाग्निर्विषमानलः ।। 281

इत्येवं वैद्यशास्त्रोक्ताश्चतुर्धा जाठराग्नयः ।
धन्वन्तरिं हरिं साक्षाद् यो भक्त्या भजते सदा ।। 282

147B आधिव्याधिभयं तस्य नास्ति नास्त्येव सर्वथा ।। 282A

147B/1 **अथ धनुर्वेदस्वरूपम्**

(नृसिंहप्रासादे)

पीतवर्णो धनुर्वेदः पिकवक्त्रो महातनुः ।
धनुर्बाणधरो रौद्रो मस्तके कपिला जटाः ।। 283

(पीतंवर्णः)

147B/2 **अथ धनुर्वेदाभिमानीन्द्रदेवताध्यानम्**

(नृसिंहप्रासादे)

श्वेतहस्तिसमारूढं वज्राङ्कुशलसत्करम् ।
सहस्रनेत्रं पीताभमिन्द्रं हृदि विभावये ।। 284

(पीतवर्णः)

शिष्टं मयूखोक्तशुक्रप्रत्यधिदेवतावत् ।

147B/3 **अथ धनुर्वेदस्वरूपान्तरम्**

(नीतिप्रकाशिकायाम्)

चतुष्पाच्च धनुर्वेदो रक्तवर्णश्चतुर्मुखः ।
अष्टबाहुस्त्रिणेत्रश्च साङ्ख्यायनसगोत्रवान् ।। 285

वज्रं खड्गं धनुश्चक्रं दक्षबाहुचतुष्टये ।
शतघ्नी च गदाशूलपट्टसा वामबाहुषु ।। 286

प्रयोगकोटीरयुतो नीत्यङ्गो मन्त्रकञ्चुकः ।
उपसंहारहृदयो शस्त्रास्त्रोभयकुण्डलः ।। 287

अनेकवल्गिताकारभूषणः पिङ्गलेक्षणः ।
जयमालापरिवृतो वृषारूढस्स उच्यते ।। 288

(रक्तवर्णः)

एतद्व्याख्याने रक्तवर्ण इत्यस्य तप्तकाञ्चनवर्ण इत्यर्थ उक्तः ।

एतद्धनुर्वेदपादचतुष्टयसम्भूतद्वात्रिंशदायुधास्त्रप्रत्यस्त्रनामानि नीतिप्रकाशिकारीत्या लिख्यन्ते ।

मुक्तं चैवाप्यमुक्तं च मुक्तामुक्तमतः परम् ।
मन्त्रमुक्तं च चत्वारि धनुर्वेदपदानि वै ।। 289

मुक्तं बाणादिविज्ञेयं खङ्गादिकममुक्तकम् ।
सोपसंहारमस्त्रं तु मुक्तामुक्तमुदाहृतम् ।। 290

148A उपसंहाररहितं मन्त्रमुक्तमिहोच्यते । 290A

चतुर्भिरेभिः पादैस्तु धनुर्वेदः प्रकाशते ।
शस्त्रमस्त्रं च प्रत्यस्त्रं परमास्त्रमितीव च ।। 291

चातुर्विध्यं धनुर्वेदे केचिदाहुर्धनुर्विदः ।
आदानं चैव सन्धानं विमोक्षस्संहृतिस्तथा ।। 292

धनुर्वेदश्चतुर्धेति वदन्तीति परे जगुः ।
तत्राद्यमतमालाम्ब्य मुक्तामुक्तायुधान्यहम् ।। 293

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धनूरिषुर्भिण्डिवालः शक्तिर्धृगणतोमराः ।। 294

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भृशुण्डीति द्वादशैते मुक्तभेदाः प्रकीर्तिताः ।। 295

धनुर्वेदस्याद्यपादः तवायं कथितो नृप ।
वज्रमीली च परशुः गोशीर्षमसिधेनुका ।। 296

लवित्रमास्तरः कुन्तः स्थूणः प्रासः पिनाककः ।
गदामुद्गरसीराश्च मुसलः पट्टसं तथा ।। 297

मौष्टिकं परिघश्चैव मयूखी च शतघ्निका ।
अमुक्ता विंशतिरिमे द्वितीयः पादमुच्यते ।। 298

मुक्तामुक्तानि शस्त्राणि द्वात्रिंशद्गणितानि ते ।
दण्डचक्रं धर्मचक्रं कालचक्रं तथैव च ।। 299

ऐन्द्रचक्रं शूलवतं ब्रह्मशीर्षं च मोदकी ।
शिखरी धर्मपाशं च तथा वारुणपाशकम् ।। 300

पैनाकास्त्रं च वायव्यं शुष्कार्द्रे शिखरास्त्रकम् ।
क्रौञ्चास्त्रं हयशीर्षं च विद्याविद्येऽस्त्रसंज्ञिके ।। 301

गान्धर्वास्त्रं नन्दनास्त्रं वर्षणं शोषणं तथा ।
प्रस्वापनप्रशमने सन्तापनविलापने ।। 302

मदनं मानवास्त्रं च सौमनं तामसं तथा ।
संवर्तं मौसलं सत्यं सौरं मायास्त्रमेव च ।। 303

त्वाष्ट्रमस्त्रं च सोमास्त्रं संहारं मानसं तथा ।
नागास्त्रं गारुडास्त्रं च शैलीषीकेऽस्त्रसंज्ञिके ।। 304

चतुश्चत्वारि चैतानि सोपसंहारकानि वै ।
वक्ष्यामि चोपसंहारान् क्रमप्राप्तं निबोधने ।। 305

यान् ज्ञात्वा वैरिमुक्तानि चास्त्राणि शमयिष्यसि ।
सत्यवान् सत्यकीर्तिश्च रभसो धृष्ट एव च ।। 306
प्रतिहारतरश्चैवाप्यवाङ्मुखपराङ्मुखौ ।
दृढनाभो लक्ष्यलक्ष्यावादिलक्ष्यस्सुनाभकः ।। 307
दशाक्षश्शतवक्त्रश्च दशशीर्षशतोदरौ ।
धर्मनाभो महानाभो धुंधुनाभस्सनाभकः ।। 308
ज्योतिषो विमलश्चैव नैरास्यत्रुशनावुभौ ।
योगन्धरस्सनिद्रश्च दैत्यः प्रमथनस्तथा ।। 309
सार्थिमाली धृतीमाली वृत्तिमान् रुचिरस्तथा ।
पित्र्यस्सौमनसश्चैव विधूतमकरौ तथा ।। 310
करवीरो धनरतीधान्यं वै कामरूपकः ।
जृम्भकावरुणौ चैव मोहः कामरुचिस्तथा ।। 311
वरुणस्सर्वदमनः सन्तानस्सर्पनाभकः ।
कङ्कालास्त्रं मौसलास्त्रं कपालास्त्रं च कङ्कणम् ।। 312
पैशाचास्त्रं चेति पञ्चाप्यसुरास्त्राणि भूपते ।
148B सत्यवान् सर्वदमनः कामरूपस्तथैव च ।। 313
योगंधरोऽप्यलक्ष्याश्चाप्यसुरास्त्रविघातकाः ।
चतुश्चत्वारिंशदेते पञ्चान्येऽन्यविमर्दनाः ।। 314
मेलयित्वा च पञ्चाशदेकोना ह्यस्त्रशामकाः ।
सर्वमोचननामा तु सुप्रख्यातनयो महान् ।। 315
मुक्तामुक्ताखिलशमे मद्वरात्प्रथितः परः ।
अयं तृतीयपादः स्यात् धनुर्वेदस्य भूपते ।। 316

मन्त्रमुक्तं चापि वक्ष्ये सावधानमनाः शृणु ।
विष्णुचक्रं वज्रमस्त्रं ब्रह्मास्त्रं कालपाशकम् ।। 317

नारायणं पाशुपतं न शाम्यन्तीतरास्त्रकैः ।
स्वान्यसंहारकाभावान्मन्त्रमुक्तान्यमूनि षट् ।। 318

अयं चतुर्थपादः स्यात् धनुर्वेदस्य सम्मतः ।। 318A

एतद्व्याख्याने विशेषः । ननु उपसंहारेषु एकोनपञ्चाशदुद्देशात्, पूर्वं चतुश्चत्वारिंशदस्त्रकथनात् उर्वरितपञ्चोपसंहार्याणि कानीत्याशङ्क्य कङ्कालादिपञ्चास्त्राण्युक्त्वा चैतेषु तदुपसंहारांश्च विवेचयन् तां शङ्कां परिहरति - कङ्कालेत्यादिना आसुरास्त्रविघातका इत्यन्तेन ।

आसुरास्त्राणि मयशम्बरमारीचविद्युज्जिह्वेन्द्रजित्सृष्टानि । अत्र कानिचित्सृज्यमानान्यपि सर्वज्ञया सुप्रभया पूर्वमेव तदुपसंहाराः सृष्टा इति अविरोधः । सर्वमोचनेति। ननु पञ्चाशदुपसंहारेषु एकोनानामेव विनियोग उक्तः । पुनरेकस्य क्वोपयोगः? इत्याशङ्कां तन्निर्देशाभावजनितन्यूनतां च परिहरति सर्वमोचनेत्यादिना । सर्वमोचननामा महान् ज्येष्ठः सुप्रभातनयः मुक्तामुक्तकोटिप्रविष्टैकोनपञ्चाशत्सङ्ख्याकासुरदेवास्त्रसमूहशामकः । एकैकास्त्रशामका एव एकोनपञ्चाशत्सङ्ख्यायामुक्ता इत्यविरोधः । दैवास्त्रासुरास्त्रैतदुपसंहारास्त्रसर्वोपसंहारास्त्राप्रतिहतास्त्रैः सह पञ्चोत्तरशतस्य विवरः । पूर्वोक्तदैवास्त्राणि चतुश्चत्वारिंशत् । आसुरास्त्राणां पञ्चानां विवरः । कङ्कालास्त्रमेकम् । मौसलास्त्रमेकम्। कापालास्त्रमेकम् । कङ्कणास्त्रमेकम् । पैशाचास्त्रमेकम् ।

(उभयम्) एकोनपञ्चाशदस्त्राणाम् उपसंहारास्त्राणि -

एकोनपञ्चाशदस्त्रेषु प्रथमं 'सत्यवान्' इत्यस्त्रं, सप्तचत्वारिंशत्तमं सर्वदमनास्त्रं एकचत्वारिंशत्तमं कामरूपास्त्रं, पञ्चविंशतितमं यौगन्धरास्त्रं, नवमम् अलक्ष्यास्त्रं चेति पञ्च कङ्कालाद्यासुरास्त्राणाम् उपसंहारास्त्राणि । शिष्टानां चतुश्चत्वारिंशद्-

दैवास्त्राणाम् उपसंहारास्त्रं दैवासुरास्त्रसमूहोपशामकसर्वमोचनास्त्रमेकम् । अप्रति-हतास्त्राणां षण्णां विवरः । विष्णुचक्रास्त्रमेकम् । वज्रास्त्रमेकम् । ब्रह्मास्त्र-मेकम् । कालपाशास्त्रमेकम् । नारायणास्त्रमेकम् । पाशुपतास्त्रमेकम् । इति मिलित्वा पञ्चोत्तरशतास्त्राणि ।

149A

अथ देवतादिहस्तस्थितायुधादीनि

(अस्मत्कृतचामुण्डालघुनिघण्टौ प्रथमप्रकरणे)

श्रीचामुण्डाम्बिकायै नमः

कल्याणैकनिदानं कलये कन्दर्पकोटिलावण्यम् ।
चण्डादिभेदशौण्डं चामुण्डाख्यं महः परं भावे ।। 319

सुदर्शनं पाञ्चजन्यः पाशाङ्कुशधनुश्शराः ।
खड्गखेटगदाशूलशक्तिकुन्तपरश्वधाः ।। 320

हलदण्डलतावीणादंष्ट्रामुद्गरपट्टसाः ।
वज्रटङ्कध्वजामुण्डमुसलास्थिहुताशनाः ।। 321

स्मरचापः पञ्चशराः खट्वाङ्गो डमृगो मृगः ।
घण्टावेत्रक्षुरप्रासपिञ्छभल्लाहि तोमराः ।। 322

कष्टारिका भिण्डिवालः परशुर्दन्तचामरे ।
कपालचर्मफलकपद्मसूर्यनिशाकराः ।। 323

भृशुण्डी क्रकचः कण्ठः परिघः शृङ्गकुक्कुटौ ।
चन्द्रहासोऽमृतघटः शतघ्नीयन्त्रशृङ्खलाः ।। 324

छुरिका स्रुक्स्रुवौ सूची रुद्रवीणा कमण्डलुः ।
दर्पणः कर्तरी चक्रं नलिकं शङ्खढक्किके ।। 325

वज्रमुष्टिर्लोष्टभेदः लोष्टदण्डपताकिकाः ।
तूणीरशल्यव्यजनजिह्वाभेतालभेरिकाः ।। 326

वासीपर्वतकल्हारवृक्षा नाराचपुस्तके ।
कुद्दालदारुनिगलौ खनित्रं शालिमञ्जरी ।। 327

अक्षमाला पानपात्रं संदंशः पुष्पगुच्छकम् ।
नीलोत्पलं कोकनदं कशानखनिकृन्तनी ।। 328

लवित्रमार्जनीशूर्पकुठारधवलाम्बुजम् ।
शरावक्षेपणीपाशौ चम्मटी वर्मशृङ्गिका ।। 329

ह्रस्ववक्रच्छुरी प्रोक्ता दीर्घवक्रच्छुरी शुकः ।
सूचिहस्तोऽञ्जलिर्मुष्टिः चिन्मुद्रा वरदाभयः ।। 330

मातुलुङ्गं जलूकाख्यदाडिमीदानमोदकाः ।
आश्चर्यतर्जनमुखा इति देवादिपाणिगाः ।। 331

श्रीचामुण्डाकृपापूर्णकृष्णराजमहीभुजा ।
रचिता प्राज्ञमोदाय जीयादायुधमालिका ।। 332

149A & 149B प्रथमप्रकरणस्थायुधादिरूपाणि लिख्यन्ते ।

(१२८ आयुधानां चित्राणि समालिखितानि)

150A अथ वेदषडङ्गादिशास्त्रस्वरूपाणि ।

एतदभिमानिदेवताध्यानानि च ।

(नृसिंहप्रासादे शैवागमे हेमाद्रौ मयूखे पाञ्चरात्रे
कारणागमे भट्टभास्करीये व्रतकल्पे च)

तत्र शास्त्रनामानि तदभिमानिदेवतानामानि च

(नृसिंहप्रासादे)

शिक्षा प्रजापतिर्ज्ञेयः कल्पो ब्रह्मा प्रकीर्तितः ।
सारस्वतं व्याकरणं निरुक्ते वरुणः प्रभुः ।। 333

छन्दोऽदितिस्तथैवासीत् ज्योतिषं भगवान् हरिः ।
मीमांसा भगवान् सोमो न्यायमार्गस्समीरणः ।। 334

धर्मश्च धर्मशास्त्राणां पुराणस्य तथा मनुः ।
इतिहासः प्रजाध्यक्षो धनुर्वेदे शतक्रतुः ।। 335

आयुर्वेदे तथा साक्षात् देवो धन्वन्तरिः प्रभुः ।
गान्धर्ववेदो वाग्देवी नृत्तशास्त्रं महेश्वरः ।। 336

सङ्कर्षणः पाञ्चरात्रं रुद्रः पाशुपतं तथा ।
पातञ्जलमनन्तश्च साङ्ख्यं च कपिलो मुनिः ।। 337

अर्थशास्त्राणि सर्वाणि धनाध्यक्षः प्रकीर्तितः ।
कलाशास्त्राणि सर्वाणि कामदेवो जगद्गुरुः ।। 338

अन्यानि यानि शास्त्राणि यत्कर्माणि प्रचक्षते ।
स एव देवता तस्य शास्त्रं काव्यं च वेदवत् ।। 339

150A/1

तत्र शिक्षास्वरूपम्

(नृसिंहप्रासादे)

शिक्षा शुभ्राभयकरा ज्ञानमुद्रासमन्विता ।
साक्षसूत्रा सकुण्डा च षड्भुजा दण्डपङ्कजा ।। 340

(शुभ्रवर्णः)

150A/2 **अथ शिक्षाभिमानिदेवताप्रजापतिध्यानम्**

(नृसिंहप्रासादे)

पञ्चब्रह्मसु प्रजापतिर्ब्रह्मवत् ।
हंसयानेन कर्तव्यो न च कार्यश्चतुर्मुखः ।
सावित्री तस्य कर्तव्या वामोत्सङ्गगता शुभा ।। 341

(पाटलवर्णः)

ब्रह्मोक्तं परमं रूपं सर्वं कार्यं प्रजापतेः । 341A

150A/3 **अथ कल्पस्वरूपम्**

(नृसिंहप्रासादे)

कल्पस्तु कुमुदाभः स्याद्वायसास्यो महोदरः ।
कुठारदण्डाब्जहस्तो मेखलाकुण्डलान्वितः ।। 342

(कुमुदवर्णः)

150A/4 **अथ कल्पाभिमानिब्रह्मध्यानम्**

(शैवागमे)

त्रिमूर्त्यन्तर्गतब्रह्मवत् ।
चतुर्मुखं चतुर्बाहुं कमण्डल्वक्षधारिणम् ।
यज्ञसूत्रोत्तरीयं च जटामकुटसंयुतम् ।। 343
सव्यहस्तेऽक्षमालां च वामहस्ते कमण्डलुम् ।
स्रुवं दक्षिणहस्ते तु पुस्तकं वामहस्तके ।। 344
अम्बुजासनमासीनं ब्रह्माणं हसनोन्मुखम् । 344A

(पाटलवर्णः)

150B/1

अथ व्याकरणस्वरूपम्

(नृसिंहप्रासादे)

सितं व्याकरणं ज्ञेयं मयूराभसटोदरम् ।
वीणाकरान्वितं दिव्यं दिव्यवस्त्रविभूषितम् ।। 345

(शुभ्रवर्णः)

150B/2

अथ व्याकरणाभिमानिसरस्वतीदेवताध्यानम्

(हेमाद्रौ)

दोर्भिर्युक्ता चतुर्भिस्स्फटिकमणिमयीमक्षमालां दधाना
हस्तेनैकेन पद्मं सितमपि च शुकं पुस्तकं चापरेण ।
भासा कुन्देन्दुशङ्खस्फटिकमणिनिभा भासमानासमाना
सा मे वाग्देवतेयं निवसतु वदने सर्वदा सुप्रसन्ना ।। 346

(श्वेतवर्णः)

150B/3

अथ निरुक्तस्वरूपम्

(नृसिंहप्रासादे)

इन्दुवन्निर्मलं शान्तं बकवक्त्रं कृशोदरम् ।
पाशपङ्कजसंयुक्तं साक्षसूत्रं सपुस्तकम् ।। 347
निरुक्तमिति निर्णीतं छन्दो निर्णीयतेऽधुना । 347A

(शुभ्रवर्णः)

150B/4

अथ निरुक्ताभिमानिवरुणदेवताध्यानम्

(मयूखे)

दिक्पालवरुणवत् ।

नागपाशधरो रत्नभूषणः पद्मिनीप्रियः ।
वरुणोऽम्बुपतिस्स्वर्णवर्णो मकरवाहनः ।। 348

(स्वर्णवर्णः)

150B/5 **अथ छन्दश्शास्त्रस्वरूपम्**

(नृसिंहप्रासादे)

जपाकुसुमसङ्काशं छन्दो ज्ञेयं विचक्षणैः ।
चकोरास्यं जपापुष्पं शक्तिं बिभ्रच्छिखान्वितम् ।। 349
लोहकुण्डलकोपेतं प्रवालकृतभूषणम् । 349A

(रक्तवर्णः)

150B/6 **अथ छन्दोऽभिमान्यदितिदेवताध्यानम्**

(शैवागमे)

पुनर्वस्वधिदेवतावत् ।
अदितिः पीतवर्णा च स्रुक्स्रुवाक्षकमण्डलून् ।
दधाना शुभदा मे स्याद्देवमाता यशस्विनी ।। 350

(पीतवर्णः)

151A/1 **अथ ज्योतिषस्वरूपम्**

(नृसिंहप्रासादे)

ज्योतिषं च बिडालास्यमिन्द्रगोपनिभं शुभम् ।
अक्षसूत्रं जपां बिभ्रत् हस्तयोर्दक्षवामयोः ।। 351

(रक्तवर्णः)

151A/2

अथ ज्योतिषाभिमानिहरिध्यानम्

(पाञ्चरात्रे)

चतुर्विंशतिमूर्तिस्थहरिवत् ।

हरिः कनकवर्णः स्यात् शङ्खचक्रगदाब्जभृत् ।
दक्षाधः करे शङ्खः दक्षोर्ध्वकरे चक्रम् ।। 352
वामोच्चकरे पद्मं वामाधः करे गदा ।। 352A

(कनकवर्णः)

151A/3

अथ मीमांसाशास्त्रस्वरूपम्

(नृसिंहप्रासादे)

सोमकीर्तिसुधाभासं मीमांसाशास्त्रमुत्तमम् ।
अक्षसूत्रं दधद्दक्षे सुधापूर्णं घटं परे ।। 353

(श्वेतवर्णः)

151A/4

अथ मीमांसाभिमानिदेवतासोमध्यानम्

(शैवागमे)

नवग्रहस्थचन्द्रवत् ।

श्वेतः श्वेताम्बरधरो दशाश्वः श्वेतभूषणः ।
गदापाणिर्द्विबाहुश्च कर्तव्यो वरदश्शशी ।। 354

(श्वेतवर्णः)

151A/5 **अथ न्यायशास्त्रस्वरूपम्**

(नृसिंहप्रासादे)

अतसीपुष्पसङ्काशो न्यायो ज्ञेयो विपश्चिता ।
सिंहास्यो दक्षिणे सूत्रं ध्वजं वामकरे दधत् ।। **355**

(नीलवर्णः)

151A/6 **अथ न्यायशास्त्राभिमानिदेवतावायुध्यानम्**

(शैवागमे)

पञ्चभूतस्थवायुवत् ।
धावद्धरिणमारूढं द्विभुजं ध्वजधारिणम् ।
वरदानकरं धूम्रवर्णं वायुमहं भजे ।। **356**

(धूम्रवर्णः)

151B/1 **अथ धर्मशास्त्रस्वरूपम्**

(नृसिंहप्रासादे)

धर्मशास्त्रं सितं शान्तं चारुवक्त्रं कुशासनम् ।
मुक्ताजपाक्षधृद्दक्षे तुलाहस्तं तु वामतः ।। **357**

(श्वेतवर्णः)

151B/2 **अथ धर्मशास्त्राभिमानिधर्मपुरुषध्यानम्**

(हेमाद्रौ दानखण्डे)

चतुर्वक्त्रः चतुर्बाहुः चतुष्पादः सिताम्बरः ।
सर्वाभरणवान् श्वेतो धर्मः कार्यो विजानता ।। **358**

दक्षिणे चाक्षमाला च तस्य वामे तु पुस्तकम् । 358A

वराभययुतः कार्यः ।

(श्वेतवर्णः)

151B/3

अथ पुराणस्वरूपम्

(नृसिंहप्रासादे)

पुराणं चम्पकाभासं शुकवक्त्रं च तुन्दिलम् ।

अक्षसूत्राभयं ज्ञेयं नानाभरणभूषितम् ।। 359

(चम्पकवर्णः)

151B/4

अथ पुराणाभिमानिस्वायम्भुवमनुध्यानम्

(शैवागमे, सिद्धान्तशेखरे)

स्वायम्भुवमनुवत् ।

आद्यस्स्वायम्भुवो ब्रह्मपुत्रो मनुरिति स्मृतः । 359A

(श्वेतवर्णः)

151B/5

अथ इतिहासस्वरूपम्

(नृसिंहप्रासादे)

इतिहासः कुशाभासः सूकरास्यो महोदरः ।

अक्षसूत्रं घटं बिभ्रत् पङ्कजावरणान्वितः ।। 360

(दूर्वाश्यामवर्णः)

151B/6

अथ इतिहासाभिमानिप्रजापतिब्रह्मध्यानम्

(नृसिंहप्रासादे)

पञ्चब्रह्मस्थप्रजापतिब्रह्मवत् ।

हंसयानेन कर्तव्यो न च कार्यश्चतुर्मुखः ।
सावित्री तस्य कर्तव्या वामोत्सङ्गगता शुभा ।। 361

ब्रह्मोक्तं परमं रूपं सर्वं कार्यं प्रजापतेः । 361A

(पाटलवर्णः)

152A/1 **अथ भरतशास्त्रस्वरूपम्**

(नृसिंहप्रासादे)

नृत्तशास्त्रमिदं ज्ञेयं मृगवक्त्रं जटाधरम् ।
अक्षसूत्रं त्रिशूलं च बिभ्राणं च त्रिलोचनम् ।। 362

(औचित्यात् श्वेतवर्णः)

152A/2 **अथ भरतशास्त्राभिमान्युमामहेश्वरध्यानम्**

(कारणागमे)

धवलाभसुखासनदेवियुतं मृगशिशुटङ्कवराभयहस्तम् ।
सुसुखीकृतमुत्पलदृग्वरदं उमया सह देव सुरूपमिदम् ।। 363

(श्वेतवर्णः)

152A/3 **अथ पाञ्चरात्रशास्त्रस्वरूपम्**

(नृसिंहप्रासादे)

पाञ्चरात्राभिधं शास्त्रं लावण्यवृषवाहनम् ।
अक्षसूत्रं हलं धत्ते वनमालाविभूषितम् ।। 364

(श्वेतवर्णः)

एतदभिमानिवत् ।

152A/4

अथ पाञ्चरात्रशास्त्राभिमानिसङ्कर्षणध्यानम्

(भट्टभास्करीये)

व्यूहमूर्तिवत् ।

वासुदेवस्वरूपेण कार्यस्सङ्कर्षणः प्रभुः ।

स तु शुक्लवपुः कार्यो नीलवासा यदूत्तमः ।। 365

गदास्थाने च मुसलं चक्रस्थाने च लाङ्गलम् । 365A

दक्षोर्ध्वकरे शङ्खः । दक्षाधःकरे मुसलम् । वामाधःकरे शार्ङ्गम् । वामोर्ध्वकरे लाङ्गलम् ।

(शुक्लवर्णः)

152A/5

अथ पाशुपतशास्त्रस्वरूपम्

(नृसिंहप्रासादे)

शास्त्रं पाशुपतं शुभ्रं व्यालवक्त्रं कृशोदरम् ।

सूत्रपात्रधरं भीमं व्याघ्रचर्माम्बरावृतम् ।। 366

(शुभ्रवर्णः)

152A/6

अथ पाशुपतशास्त्राभिमानिरुद्रध्यानम्

(मयूखे)

सूर्यप्रत्यधिदेवतावत् ।

पञ्चवक्त्रो वृषारूढः प्रतिवक्त्रं त्रिलोचनः ।

कपालशूलखट्वाङ्गपिनाकीन्दुशिराश्शिवः ।। 367

(औचित्यात् श्वेतवर्णः)

152B/1 **अथ पातञ्जलशास्त्रस्वरूपम्**

(नृसिंहप्रासादे)

पातञ्जलाभिधं रक्तं सर्पवक्त्रं सुतेजसम् ।
अक्षसूत्रं पताकां च दधतं कुण्डलान्वितम् ।। **368**

(रक्तवर्णः)

152B/2 **अथ पातञ्जलशास्त्राभिमान्यनन्तध्यानम्**

(अनन्तव्रतकल्पे)

अनन्तकल्पस्थानन्तवत् ।

नवाम्रपल्लवाभासं पिङ्गभ्रूश्मश्रुलोचनम् ।
दक्षिणोर्ध्वकरे पद्मं शङ्खं तस्याप्यधः करे ।। **369**

चक्रमूर्ध्वकरे वामे गदां तस्याप्यधःकरे ।
बिभ्रतं पुण्डरीकाक्षं फणासप्तान्वितं भजे ।। **370**

(गोमूत्रवर्णः)

152B/3 **अथ साङ्ख्यशास्त्रस्वरूपम्**

(नृसिंहप्रासादे)

साङ्ख्यं तत्कपिलं बभ्रुवक्त्रमुज्ज्वलकुण्डलम् ।
जाप्यदण्डधरं दीर्घं नखलोमजपाधरम् ।। **371**

(कपिलवर्णः)

152B/4 **अथ साङ्ख्यशास्त्राभिमानिकपिलर्षिध्यानम्**

(पाञ्चरात्रे मन्त्राध्याये)

प्रोद्यद्दिवाकरसमानतनुं सहस्र-
सूर्योरुदीधितिभिराप्तसमस्तलोकम् ।

ज्ञानाभयाङ्कितकरं कपिलं च शस्तं
ध्यायेदजादिसमितिं प्रतिबोधयन्तम् ।। 372

(रक्तवर्णः)

152B

अथ चतुष्षष्टिकलानां नामानि

(शिवतत्त्वरत्नाकरे)

अन्ये तु मूलतां यान्ति चतुष्षष्टिकलास्वपि ।
कलास्ताः कथयाम्यद्य समाहितमनाः शृणु ।। 373
अथेतिहासागमौ च काव्यालङ्कारनाटकम् ।
गायकत्वं कवित्वं च कामशास्त्रं दुरोदरम् ।। 374
देशभाषालिपिज्ञानं लिपिकर्म च वाचकम् ।
गणितव्यवहारौ च स्वरशास्त्रं च शाकुनम् ।। 375
सामुद्रकं रत्नशास्त्रं गजाश्वरथकौशलम् ।
मल्लशास्त्रं सूपशास्त्रम् अवधानं च दोहलम् ।। 376
गन्धवादो धातुवादः खनिवादो रसस्य च ।
तिर्यग्भाषापरिज्ञानं खड्गस्तम्भो जलस्य च ।। 377
वाचस्स्तम्भो वयस्स्तम्भो वश्याकर्षणमोहनम् ।
विद्वेषणोच्चाटने च मारणं कालवञ्चनम् ।। 378
परकायप्रवेशश्च पादुकासिद्धिरेव च ।
महेन्द्रजालं वाक्सिद्धिः अग्निस्तम्भेन्द्रजालके ।। 379
अञ्जनं परदृष्टेश्च वञ्चनं स्वरवञ्चनम् ।
मणिमन्त्रौषधादीनां सिद्धयश्चोरकर्म च ।। 380

चित्रलोहाश्ममृद्दारुवेणुचर्माम्बरक्रियाः ।
153A आखेटो घटिकासिद्धिरदृश्यकरणं तथा ।। 381

वाणिज्यं पाशुपाल्यं च कृषिरासवकर्म च ।
लावकुक्कुटमेषादियुद्धकारककौशलम् ।। 382

चतुष्षष्टिकलास्त्वेता विद्वद्भिः परिकीर्तिताः । 382A

अथ प्रभुशक्तिमन्त्रशक्त्युत्साहशक्तित्रयध्यानम्

(कारणागमे)

उपायचतुष्टयध्यानम्

(कारणागमे)

153A/1

तत्र प्रभुशक्तिध्यानम्

(कारणागमे)

प्रभुशक्तिः प्रभावाख्या देवी क्षात्रगुणानुगा ।
स्त्रीरूपिणी पाटलाभा श्वेताश्ववरवाहना ।। 383

करण्डमकुटाचक्रशक्तिखड्गवराङ्कुशान् ।
दक्षे वामे शङ्खघण्टाखेटाभयगदास्तदा ।। 384

दशभिर्बिभ्रती हस्तैः शत्रुविध्वंसकारिणी ।
कौसुम्भवस्त्रं संवीतं पूजिता चेष्टदा नृणाम् ।। 385

(पाटलवर्णः)

153A/2

अथ मन्त्रशक्तिध्यानम्

(कारणागमे)

मन्त्रशक्तिस्स्वर्णमुखी कुङ्कुमाभा किरीटिनी ।
खड्गचापौ भृशुण्डीं च शूलं शक्तिं वरं हलम् ।। 386

आवापबाणदण्डासिपुत्रीपाशाभयाङ्कुशान् ।
चतुर्दशभुजैर्धत्ते दक्षे वामे पृथक्पृथक् ।। 387

मत्तेभवाहना हीरकवचा मणिमेखला । 387A

(मुखे स्वर्णवर्णः देहे रक्तवर्णः)

153A/3

अथ उत्साहशक्तिध्यानम्

(कारणागमे)

शक्तिरुत्साहरूपा तु सिन्दूरवदना शुभा ।
जाम्बूनदरुचिर्नृत्यन्मयूरवरवाहना ।। 388

षड्भिर्भुजैश्शक्तिचापवरपाशशराभयान् ।
दधाना क्रमशश्चित्रवसना मकुटोज्ज्वला ।। 389

उपायैर्वशयेच्छत्रून् देवी चेयं शुचिस्मिता । 389A

(मुखे सिन्दूरवर्णः शरीरे स्वर्णवर्णः)

153A/4

अथ उपायचतुष्टयध्यानम्

(कारणागमे)

अथ सामोपायध्यानम्

(कारणागमे)

गजारूढा स्मितमुखी कनकाभा सितांशुका ।
षड्भिर्भुजैश्चक्रशङ्खवराभयधनुश्शरान् ।। 390

दधती सार्चिता नित्यं वशयेच्छत्रुमण्डलम् । 390A

(कनकवर्णः)

153B/1

अथ दानोपायध्यानम्

(कारणागमे)

दानोपायाख्यदेवस्तु शिबिकावरवाहनः ।
सन्ध्यारुणोऽष्टभिर्हस्तैश्चक्रं पद्मनिधिं वरम् ।। 391

धनुर्दक्षे करे शङ्खनिधिं कुन्तं शराभयान् ।
दधानः पीतवसनो किरीटाङ्गदशोभितः ।। 392

पूजितश्च शुभं दद्यात् वशयेद्रिपुमण्डलम् ।। 392A

(रक्तवर्णः)

153B/2

अथ भेदोपायध्यानम्

(कारणागमे)

भेदोपायाख्यदेवस्तु तरक्षुवरवाहनः ।
मेघवर्णः करालास्यः क्रूरदंष्ट्रश्च दिग्भुजैः ।। 393

चक्रशूलधनुःपाशवरान् दक्षेऽथ वामके ।
शङ्खं दण्डं शरं खट्वाभयान् बिभ्रदरीन् वशे ।। 394

कलयेन्मर्दयेद्वापि किरीटकवचोज्ज्वलः । 394A

(मेघवर्णः)

153B/3

अथ दण्डोपायध्यानम्

(कारणागमे)

दण्डोपायो रक्तवर्णः सिंहास्यः शववाहनः ।
चक्रशूलगदादण्डखड्गघण्टावरं धनुः ।। 395

कशाङ्कुशौ शरं वह्निं खेटपाशाभयान् वरम् ।
दधानो द्व्यष्टभिर्हस्तैः नीलशुक्लाञ्चितांशुकः ।। 396

पूजितो मर्दयेच्छत्रून् रणे रणविमर्दनः । 396A

(रक्तवर्णः)

153B/4

अथ धर्मदेवताध्यानम्

(दानचिन्तामण्युदाहृतविष्णुधर्मोत्तरे)

चतुर्वक्त्रश्चतुर्बाहुः चतुष्पादस्सिताम्बरः ।
सर्वाभरणवान् श्वेतो धर्मः कार्यो विजानता ।। 397

दक्षिणे चाक्षमालां च तस्य वामे तु पुस्तकम् ।
वराभययुतौ हस्तौ तस्य दक्षिणवामयोः ।। 398

(श्वेतवर्णः)

153B/5

अथ विश्वकर्मध्यानम्

(हेमाद्रौ दानखण्डे)

विश्वकर्मा तु कर्तव्यः श्मश्रुलो रशनाधरः ।
सन्दंशपाणिर्द्विभुजः तेजोमूर्तिधरो महान् ।। 399

(औचित्यात् कनकवर्णः)

153B/6

अथ मयासुरस्वरूपम्

(हेमाद्रौ शिल्पशास्त्रे च)

मयनामा तु कर्तव्यः श्मश्रुदंष्ट्राकरालकः ।
मानदण्डधरो नीलो द्विभुजो दैत्यवर्धकः ।। 400

(नीलवर्णः)

154A/1 **अथ मन्त्रशास्त्रस्वरूपम्**

(अष्टभोगनीतिशास्त्रे)

मन्त्रशास्त्रं मर्कटास्यं सुवर्णाभं द्विनेत्रकम् ।
दण्डासिचर्मशूलं च बिभ्राणं रक्तवाससम् ।। **401**

(स्वर्णवर्णः)

एतदभिमानिदेवता ।

154A/2 **अथ काव्यस्वरूपम्**

(अष्टभोगनीतिशास्त्रे)

काव्यशास्त्रं प्रकर्तव्यं चम्पकाभं चतुर्भुजम् ।
पुस्तकं चाक्षमालां च घण्टां चैवासिपुत्रिकाम् ।। **402**
दधानं शिबिकारूढं ज्ञानदं शृणु भामिनि । **402A**

(चम्पकवर्णः)

एतदभिमानिनी वाणी देवता, चतुर्भुजा सरस्वतीवत् ।

154A/3 **अथ कामशास्त्रस्वरूपम्**

(अष्टभोगनीतिशास्त्रे)

पीतवर्णं कामशास्त्रं कुण्डलाभ्यां विराजितम् ।
पाशं चैवेक्षुदण्डं च कराभ्यां दधतं सदा ।। **403**

(पीतवर्णः)

एतदभिमानी कामदेवः द्विभुजकामवत् ।

154A/4 **अथ शकुनशास्त्रस्वरूपम्**

(अष्टभोगनीतिशास्त्रे)

शुक्लवर्णं तु शकुनं गजास्यं परिकीर्तितम् ।
छुरिकां चेक्षुदण्डं च दधानं पीतवाससम् ।। 404

(शुभ्रवर्णः)

एतदभिमानी बृहस्पतिः । नवग्रहस्थगुरुवत् ।

154B/1 **अथ अलङ्कारशास्त्रस्वरूपम्**

(अष्टभोगनीतौ)

पीतवर्णं विशालाक्षम् अलङ्कारं प्रकीर्तितम् ।
दर्पणं तालवृन्तं च कराभ्यां दधतं मुदा ।। 405

(पीतवर्णः)

एतदभिमानी सरस्वतीदेवता द्विभुजसरस्वतीवत् ।

154B/2 **अथ शिल्पशास्त्रस्वरूपम्**

(अष्टभोगनीतौ)

सुन्दराङ्गं पद्मवर्णं शिल्पशास्त्रं प्रकीर्तितम् ।
कशापाशधरं नित्यं श्वेताश्वरथवाहनम् ।। 406

(पाटलवर्णः)

एतदभिमानिदेवता विश्वकर्मा । देवशिल्पिविश्वकर्मवत् ।

154B/3 **अथ इन्द्रजालस्वरूपम्**

(अष्टभोगनीतौ)

इन्द्रजालं चेन्द्रमणीनिभकायं कृशोदरम् ।
भुजैष्षड्भिर्युतं चासिखट्वादण्डं कपालकम् ।। 407

चर्मासिपुत्रीं दधतं पीतवस्त्रयुतं सदा । **407A**

(इन्द्रनीलवर्णः)

एतदभिमानिदेवता ।

154B/4

अथ नाट्यशास्त्रस्वरूपम्

(अष्टभोगनीतौ)

नाट्यशास्त्रं कुक्कुटास्यं रक्ताभं रक्तवाससम् ।
सव्ये पाशं चेक्षुदण्डं दक्षिणे च गदां हलम् ।। **408**
दधानं च चतुर्बाहुं कृशाङ्गं च भजाम्यहम् ।। **408A**

(रक्तवर्णः)

एतदभिमानिदेवता नन्दीश्वरः । नन्दीश्वरवत् ।

155A/1

अथ सूपशास्त्रस्वरूपम्

(अष्टभोगनीतौ)

सूपशास्त्रं पीततनुं द्विभुजं परुषेक्षणम् ।
पानपात्रं च दण्डं च दधानं श्वेतवाससम् ।। **409**

(पीतवर्णः)

एतदभिमानिदेवता अग्निः । दिक्पालाग्निवत् ।

155A/2

अथ मल्लविद्यास्वरूपम्

(अष्टभोगनीतौ)

मल्लविद्यात्मकश्शूरः कृष्णवर्णश्चतुर्भुजः ।
शङ्खं चक्रं गदां खड्गं दधानस्सुमनोहरः ।। **410**

(कृष्णवर्णः)

एतदभिमानिदेवता श्रीकृष्णः । चतुर्विंशतिमूर्तिस्थश्रीकृष्णवत् ।

155A/3 **अथ अथर्वणवेदोपवेदभूतमन्त्रवेदस्वरूपम्**

(मन्त्ररत्नाकरे)

मन्त्रवेदः खड्गखेटधारी सिंहमुखोऽसितः ।
अथर्वणस्योपवेदः कथितो मुनिपुङ्गवैः ।। **411**

(नीलवर्णः)

155A **अथ अष्टोत्तरशतब्रह्मक्षेत्रनामानि, ब्रह्मनामानि च**

(पद्मपुराणे सृष्टिखण्डे त्रयस्त्रिंशाध्याये, ब्रह्मरुद्रसंवादे)

ततस्तुष्टो हरं ब्रह्मा वाक्यमेतदुवाच ह ।
किं ते कामं करोम्यद्य पृच्छ मां यद्यदिच्छसि ।। **412**

रुद्र उवाच -

यदि प्रसन्नो मे नाथ वरदो यदि वा मम ।
तदेकं मे वद विभो यस्मिन् स्थातासि नित्यशः ।। **413**

केषु केषु च स्थानेषु त्वां पश्यन्ति सदा द्विजाः ।
नाम्ना च केन तत्स्थानं शोभते धरणीतले ।। **414**

तन्मे वदस्व देवेश त्वयि भक्तिगतस्य च ।। **414A**

ब्रह्मोवाच -

पुष्करेऽहं सुरश्रेष्ठ गयायां च चतुर्मुखः ।
कान्यकुब्जे वेदगर्भो भृगुकक्षे पितामहः ।। **415**

कावेर्यां सृष्टिकर्ता च नन्दिपुर्यां बृहस्पतिः ।
प्रभासे पद्मजन्मा च वानचर्यां सुरप्रियः ।। **416**

द्वारवत्यां तु ऋग्वेदी वैदिशे भुवनाधिपः ।
पौण्ड्रके पुण्डरीकाक्षः पिङ्गाक्षो हस्तिनापुरे ।। **417**

जयन्त्यां विजयश्चास्मि जयन्तः पुष्करावते ।
उद्रेषु पद्महस्तोऽहं नमोनद्यां नमोवदः ।। 418

अहिच्छत्रे जयानन्दी काञ्चीपुर्यां जनप्रियः ।
ब्रह्माहं पाटलीपुत्रे ऋषिकुण्डे मुनिस्तथा ।। 419

महीतारे मुकुन्दश्च श्रीकण्ठः शोणवासिते ।
कामरूपे शुभाकारो वाराणस्यां शिवप्रियः ।। 420

मल्लिकाक्षे तथा विष्णुः महेन्द्रे भार्गवस्तथा ।
गोनर्दे स्थविराकारः उज्जयिन्यां पितामहः ।। 421

155B कौशाम्ब्यां तु महाबोधिः अयोध्यायां च राघवः ।
मुनीन्द्रश्चित्रकूटे तु वराहो विन्ध्यपर्वते ।। 422

गङ्गाद्वारे परमेष्ठी हिमवत्यपि शङ्करः ।
देविकायां स्रुजाहस्तः स्रुवहस्तश्चतुर्वटे ।। 423

बृन्दावने पद्मपाणिः कुशहस्तश्च नैमिषे ।
गोलक्षे चैव गोपीन्द्रः सुचन्द्रो यमुनातटे ।। 424

भागीरथ्यां पद्मतनुः जलानन्दो जलन्धरे ।
कोङ्कणे चैव भद्राक्षः काम्पिल्ये कनकप्रियः ।। 425

वेङ्कटाद्रावन्नदाता शुभश्चैव क्रतुस्थले ।
लङ्कायां च पुलस्त्योऽहं काश्मीरे हंसवाहनः ।। 426

वसिष्ठश्चार्बुदे चैव नारदश्चोत्पलावते ।
मेलके श्रुतिदाताहं प्रयाजे यादसांपतिः ।। 427

सामवेदस्तथा यज्ञे मधुरे मधुरप्रियः ।
अङ्कोले यज्ञभोक्ता च ब्रह्मावासेऽमरप्रियः ।। 428

नारायणश्च गोविन्दे मायापुर्यां द्विजप्रियः ।
ऋषिबृन्दे दुराधर्षो देवायां मुरमर्दनः ।। 429

विजयायां महारूपः सुरूपो राष्ट्रवर्धने ।
पृथूदरस्तु माळव्यां शाकम्भर्यां रसप्रियः ।। 430

पिण्डालके तु गोपालः शङ्खोद्धारेऽङ्गवर्धनः ।
कादम्बके प्रजाध्यक्षो देवाध्यक्षस्समस्थले ।। 431

मार्कण्डो वटके चैव जलशाय्यहमम्बुदे ।
त्र्यम्बकस्त्रिपुरोद्देशे श्रीशैले च त्रिलोचनः ।। 432

महादेवः पद्मपुरे कपाले वैधवस्तथा ।
शृङ्गिबेरपुरे शौरिः नैमिषे चक्रपाणिकः ।। 433

दण्डपुर्यां विरूपाक्षो गौतमो धूतपापके ।
हंसनाथो माल्यवति द्विजेन्द्रो बालिके तथा ।। 434

इन्दुपुर्यां देवनाथो द्यूतवाह्यां पुरन्दरः ।
हंसवाहस्तु लम्बायां चण्डायां गरुडप्रियः ।। 435

महोदये महायज्ञः सुयज्ञो यज्ञकेतने ।
सिद्धिसारे पद्मवर्णो वेणायां पद्मबोधनः ।। 436

दाहने कौमुदीनाथो महापत्तौ विनायकः ।
पद्मजो मातृकास्थाने अलकायां कुलाधिपः ।। 437

त्रिकूटे चैव गोनर्दः पाताले वासुकिस्तथा ।
पद्माध्यक्षश्च केदारे कूष्माण्डे सुरतप्रियः ।। 438

कुण्डवाप्यां शुभाङ्गस्तु सारण्यां तक्षकस्तथा ।
अच्छोदे पापहा चैव ह्यम्बिकायां सुदर्शनः ।। 439

वरदायां महावीरः कान्तारे दुर्गनाशनः ।
अनन्तश्चैव कर्णाटे प्राकाश्यायां दिवाकरः ।। 440

विरजायां पद्मनाभः खरुद्रश्च वृकस्थले ।
पद्मावत्यां पद्मगृहो गगने पद्मकेतनः ।। 441

अष्टोत्तरं स्थानशतं मया ते परिकीर्तितम् ।
यत्र वै मम सान्निध्यं त्रिसन्ध्यं त्रिपुरान्तक ।। 442

एतेषामपि यस्त्वेकम् ईक्षते भक्तिमान्नरः ।
स्थानं स विरजं लब्ध्वा मोदते शाश्वतीः समाः ।। 443

इत्यष्टोत्तरशतब्रह्मक्षेत्राणि ।

156A **अथ भृग्वङ्गिरोगणः**

(नृसिंहप्रासादे)

तत्र भृगुगणः

कर्तव्याश्शुक्लरूपेण भृगवो वामदेवकः ।
भृवणो भावनश्चैव सुजन्यस्सुजनस्तथा ।। 444

क्रतुसर्वास्वनुर्नाम तथा चव्यश्श्रुतस्तथा ।
प्रवासश्चाव्ययश्चैव दक्षो द्वादशकस्तथा ।। 445

भृगवो नाम निर्दिष्टाः देवा द्वादश याज्ञिकाः । 445A

(शुक्रवत् श्वेतवर्णः)

अथाङ्गिरोगणः

जीवरूपेण कर्तव्या देवा आङ्गिरसास्तथा ।
आत्मा चायुर्मनो दक्षः पादप्रापस्तथैव च ।। 446

हविष्यश्च गविष्ठश्च ऋतस्सत्यश्च देवलः ।
एते चाङ्गिरसाः प्रोक्ताः मुनयो दश विश्रुताः ।। 447

(बृहस्पतिवत् पीतवर्णः)

अथ अष्टाविंशतिः अतीतव्यासाः

(विष्णुपुराणे)

द्वापरे प्रथमे व्यस्ता स्वयं वेदाः स्वयम्भुवः ।
द्वितीये द्वापरे चैव वेदव्यासः प्रजापतिः ।। 448

तृतीये चोशना व्यासः चतुर्थे च बृहस्पतिः ।
सविता पञ्चमो व्यासो मृत्युषष्ठः स्मृतः प्रभुः ।। 449

सप्तमे च तथैवेन्द्रो वसिष्ठश्चाष्टमे स्मृतः ।
सारस्वतश्च नवमो विधाता दशमे स्मृतः ।। 450

एकादशे तु त्रिवृषा भरद्वाजस्तथापरः ।
त्रयोदशे चान्तरिक्षो वप्री चापि चतुर्दशे ।। 451

त्रैयारुणः पञ्चदशे षोडशे तु धनञ्जयः ।
कृतञ्जयः सप्तदशेऽरुणार्कोऽष्टादशः स्मृतः ।। 452

ततो व्यासो भरद्वाजः भरद्वाजात्तु गौतमः ।
गौतमादुत्तमो व्यासः हर्यात्मा योऽभिधीयते ।। 453

अथ हर्यात्मनो येन स्मृतो वाजिश्रवास्तु यः ।
सोमशुष्मायणस्तस्मात्तृणबिन्दुरिति स्मृतः ।। 454

ऋक्षोऽभूद्भार्गवस्तस्माद्वाल्मीकिर्योऽभिधीयते ।
तस्मादस्मत्पिता शक्तिर्व्यासस्तस्मादहं मुने ।। 455

जातूकर्ण्योऽभवन्मत्तः कृष्णद्वैपायनस्ततः ।
अष्टाविंशतिरित्येते वेदव्यासाः पुरातनाः ।। 456

स्वयंभूव्यासः	वसिष्ठव्यासः	त्रैयारुणव्यासः	वाजिश्रवाव्यासः
प्रजापतिव्यासः	सारस्वतव्यासः	धनञ्जयव्यासः	तृणबिन्दुव्यासः
उशनाव्यासः	विधातृव्यासः	कृतञ्जयव्यासः	भार्गवव्यासः
बृहस्पतिव्यासः	त्रिवृषाव्यासः	अरुणार्कव्यासः	शक्तिव्यासः
सवितृव्यासः	भरद्वाजव्यासः	भारद्वाजव्यासः	अहंपराशरव्यासः
मृत्युव्यासः	अन्तरिक्षव्यासः	गौतमव्यासः	जातूकर्ण्यव्यासः
इन्द्रव्यासः	वप्रीव्यासः	उत्तमव्यासः	कृष्णद्वैपायनव्यासः

156B पूर्वं लिखितेषु अष्टाविंशतिव्यासेषु एकविंशस्य उत्तमनामकस्य व्यासस्य हर्यात्मेति नामान्तरमस्ति । द्वाविंशस्य वाजिश्रवाख्यस्य व्यासस्य सोमशुष्मायण इति नामान्तरमस्ति । त्रयोविंशस्य तृणबिन्द्वाख्यस्य व्यासस्य ऋक्ष इति नामान्तरमस्ति । चतुर्विंशस्य भार्गवनामकस्य व्यासस्य वाल्मीकिरिति नामान्तरमस्ति ।

एतैः स्वयम्भूव्यासादिकृष्णद्वैपायनव्यासपर्यन्तैरष्टाविंशत्यतीतव्यासैः सार्धं **'भविष्ये द्वापरे चापि द्रौणिर्व्यासो भविष्यति'** इति वाक्येन द्रोणपुत्रस्य अश्वत्थाम्नः भविष्यद्द्वापरव्यासत्वमस्ति इति विष्णुपुराणे उक्तमस्ति ।

अथ शिल्पपञ्चब्रह्मस्वरूपम्

(विश्वपुराणान्तर्गतदेवशिल्पग्रन्थे)

मनोर्मयस्य त्वष्टुश्च विश्वज्ञस्य च शिल्पिनः ।
मूर्तिरूपाणि मे ब्रूहि कालहस्ती महामुने ।। 457

तत्र मनुब्रह्मस्वरूपम्

(विश्वपुराणे)

मनुस्स्फटिकसङ्काशो भस्मोद्धूलितविग्रहः ।
स्मितप्रसन्नवदनैः पञ्चभिः परिशोभितः ।। 458

जटाप्रकरसम्बद्धस्फुरच्चन्द्रकलाधरः ।
गलद्गङ्गाम्बुसम्पातविग्रहो नीलकन्धरः ।। 459

सदा कालीसमायुक्तः सामगोऽग्रस्त्रिलोचनः ।
कर्णकण्ठावलग्नाहिफणामाणिक्यरञ्जितः ।। 460

लेखनीं पुस्तकं पाशमक्षसूत्रं करैर्वहन् ।
दण्डं कमण्डलुं चैव शूलं वज्रं वराभये ।। 461

सिंद्धचारणगन्धर्वयक्षकिन्नरसेवितः ।
स्तूयमानो मुनिगणैः वन्दितामरयूथपः ।। 462

लीलया मोहयन् विश्वं मनुरस्ति महीपते ।। 462A

(श्वेतवर्णः)

अथ मयब्रह्मस्वरूपम्

(विश्वपुराणे)

मयो नीलाम्बुदश्यामः कमलामललोचनः ।
चतुर्बाहुर्गुडाकेशो गरुडासनसंस्थितः ।। 463

पीताम्बरधरश्शान्तो सात्त्विको भक्तवत्सलः ।
वनमालाङ्कितोरस्को हारकेयूरशोभितः ।। 464

सितगण्डस्थलोद्भासि कुण्डलद्वयमण्डितः ।
शङ्खचक्रगदाशार्ङ्गधरस्सुरगणावृतः ।। 465

रूपेणानेन शान्तेन ज्ञानयोगसमन्वितः ।
स मयो लीलया विश्वं संरक्षति सदा मुदा ।। 466

(नीलमेघवर्णः)

अथ त्वष्टृब्रह्मस्वरूपम्

(विश्वपुराणे)

त्वष्टा चतुर्मुखश्शोणो राजते हंसवाहनः ।
रक्ताम्बरधरो देवो दिव्यचन्दनचर्चितः ।। 467

चतुर्मुखैश्चतुर्वेदान् परमेष्ठी पठत्यसौ ।
पद्मं च लेखनीं पुस्तं कुठारं च कमण्डलुम् ।। 468

शूलं दण्डं चाक्षसूत्रं बिभर्त्यष्टभुजैरयम् ।
सुरसङ्घैस्सदा सेव्यः सृष्टिकर्मणि संस्थितः ।। 469

(शोणवर्णः)

अथ विश्वकर्मब्रह्मस्वरूपम्

(विश्वपुराणे)

विश्वकर्मा रक्तवर्णश्चतुर्बाहुर्द्विलोचनः ।
गदां शूलं च वज्रं च संदंशं च वहन् करैः ।। 470

भस्मोद्धूलितसर्वाङ्गो नानालङ्कारशोभितः ।
हेमाम्बरधरस्स्रग्वी पद्मस्थश्शुद्धविग्रहः ।। 471

देवशिल्पीति विख्यातो दैवाज्ञापरिपालकः । 471A

(रक्तवर्णः)

अथ शिल्पिब्रह्मस्वरूपम्

(विश्वपुराणे)

157A शिल्पी मरकतश्यामः सहस्रनयनोज्ज्वलः ।
चित्रमाल्याम्बरधरो गजवाहनसंस्थितः ।। **472**
सदा देवाङ्गनागीतनृत्तवाद्यसुतोषितः ।
चापवज्रधरो दान्तो देवर्षिगणसेवितः ।। **473**
देवानामग्रणीरिन्द्रो रक्षसां कुलनाशनः । **473A**

(मरकतवर्णः)

एते पञ्चब्रह्माण एव पञ्चालजातिकारणभूताः । उपर्युक्तपञ्चब्रह्मणां प्रतिमाः लिखिताः सन्ति ।

157A/1

तत्र मनुब्रह्मस्वरूपम्

(विश्वपुराणे देवशिल्पे)

(स्फटिकवर्णः)

एतस्य सम्बन्धेन अयःकारक इत्याख्यानाम् (अयःकर्मकाराणाम्) उत्पत्तिः ।

157A/2

अथ मयब्रह्मस्वरूपम्

(विश्वपुराणे देवशिल्पे)

(नीलमेघवर्णः)

एतस्मात् काष्ठकारक इत्यस्य वर्धकिः उत्पत्तिः ।

157A/3

अथ विश्वकर्मब्रह्मस्वरूपम्

(विश्वपुराणे देवशिल्पे)

(रक्तवर्णः)

एतस्मात् स्वर्णकार इत्याख्यस्य स्वर्णकर्मकारस्य उत्पत्तिः ।

157A/4

अथ शिल्पिब्रह्मस्वरूपम्

(विश्वपुराणे देवशिल्पे)

(मरकतवर्णः)

एतस्मात् शिलाकारक इत्यस्य अश्मकर्मकारस्य उत्पत्तिः ।

157A/5

अथ त्वष्टृब्रह्मस्वरूपम्

(विश्वपुराणे देवशिल्पे)

(शोणवर्णः)

एतस्मात् कांस्यकार इत्यस्य कांस्यकर्मकारस्य उत्पत्तिः ।

157B/1

अथ कालपुरुषस्वरूपम्

(हेमाद्रौ दानखण्डे कालपुरुषदानप्रकरणे)

खड्गोद्यतकरो दीर्घो जपाकुसुमकुण्डलः ।
नीलो रक्ताम्बरस्रग्वी शङ्खमालाविभूषितः ।। 474

तीक्ष्णासिपुत्रीबन्धेन विष्फारितकटीतटः ।
उपानद्युगयुक्तो हि कृष्णकम्बलधारकः ।। 475

गृहीतमांसपिण्डश्च वामे करतले तथा । 475A

(नीलवर्णः)

असिपुत्री नाम छुरिकेत्यर्थः ।

157B/2

अथ यमस्य क्रूररूपध्यानम्

(शुकसप्ततौ)

षष्टियोजनविस्तीर्णः शतयोजनमुन्नतः ।
कृष्णपक्षक्षपाकारो नीलाञ्जनसमांशुकः ।। 476

दीर्घदंष्ट्रो महावक्त्रो यमदण्डधरस्सदा ।
एतेषां दर्शने सोऽहं भवेयं पापकर्मिणाम् ।। 477

(कृष्णवर्णः)

157B/3 **अथ यमस्य सौम्यरूपध्यानम्**

(शुकसप्ततौ)

वराभयकरस्सौम्यो नेत्रद्वयसमन्वितः ।
सर्वाभरणसंयुक्तः प्रियवादी विशालदृक् ।। 478
पाटलाभः प्रसन्नास्यः भवेयं पुण्यकर्मिणाम् ।

(पाटलवर्णः)

157B/4 **अथ वनस्पतिस्वरूपम्**

(हेमाद्रौ दानखण्डे)

वृक्षस्कन्धारूढः किसलयपुष्पमञ्जरीधरः । 479
द्विभुजः वनस्पतिर्देवता ।।

(औचित्यात्पीतहरिद्वर्णः)

158A/1 **अथ बडबानलास्त्रध्यानम्**

(प्रपञ्चसारे)

बाणाग्रकोणस्थितमेधमानं परान् दहन्तं स्वमरीचिकोणैः ।
शोणाम्बरं चन्द्रकलावतंसं नमामि देवं बडबामुखास्त्रम् ।। 480

(औचित्याद्रक्तवर्णः)

158A/2

अथ बडबाग्निस्वरूपम्

(प्रपञ्चसारे)

त्रिणयनमरुणेन्द्वाबद्धमौलिं सुशुक्लां-
शुकमरुणमनेकाकल्पमम्भोधिसंस्थम् ।
अभिमतवरशक्तिस्वस्तिकाभीतिहस्तं
नुतकनकसुमालालङ्कृताङ्गं कृशानुम् ।। 481

(अरुणवर्णः)

158A/3

अथ कालकूटविषस्वरूपम्

(मत्स्यपुराणे)

सुवर्णमुक्ताफलभूषिताङ्गं किरीटिनं पीतदुकूलजुष्टम् ।
नीलोत्पलाद्यैर्विहिताङ्गकान्तिं गर्जन्तमम्भोधरभीमवेगम् ।। 482

(नीलवर्णः)

158A/4

अथ अमृतलक्षणम्

(आयुर्वेदतन्त्रे)

मधुररससमेतं क्षुत्तृडाशानिवारं जननमरणवार्धक्यादिदोषापनोदम् ।
दिविजजनसुसेव्यं शुक्लवर्णं महौजस्तदमृतशुभदैवं सर्वदा भावयामि ।। 483

(शुक्लवर्णः)

एतदमृतपूरितकमण्डलुधरधन्वन्तरिस्वरूपम्

(मत्स्यपुराणे)

धन्वन्तरिस्ततो देवो वपुष्मानुदतिष्ठत ।
श्वेतः कमण्डलुं बिभ्रदमृतं यत्र तिष्ठति ।। 484

(श्वेतवर्णः)

158B/1

अथ चित्रसेनगन्धर्वध्यानम्

(प्रपञ्चसारे)

वन्दे गन्धर्वराजानं मणिमालाविभूषितम् ।
द्वादशस्त्रीपरिवृतं सुरसङ्घपुरस्सरम् ।। 485

कामदं चित्रसेनाख्यं कन्यादानसुदीक्षितम् ।
सुधर्माधिष्ठितं नित्यं शुद्धचामीकरप्रभम् ।। 486

मन्दारपुष्पसुमनोहरकेशपाशं वामभ्रुवां ललितविग्रहमप्रमेयम् ।
वन्दे च नित्यमभिराममनङ्गतुल्यमालोलकुन्तलमथाब्जदलायताक्षम् ।। 487

(कनकवर्णः)

158B/2

अथ विश्वावसुगन्धर्वध्यानम्

(प्रपञ्चसारे)

ध्यायेदच्छरसान्विते रथवरे पुण्ड्रेक्षुभिः कल्पिते
कल्हारस्त्रगुपात्तपाणिकमलैः कन्याजनैस्सेवितम् ।
गन्धर्वाधिपतिं प्रसन्नवदनं विश्वावसुं यः पुमान्
मन्त्रं तस्य जपेल्लभेत नियतं कन्यामसौ काङ्क्षिताम् ।। 488

(गन्धर्वत्वात् कनकवर्णः)

159A/1

अथ सामवेदोपवेदभूतगान्धर्ववेदस्वरूपम्

(मन्त्ररत्नाकरे)

वीणाधरो विशालाक्षः शोणश्शुकनिभाननः ।
गान्धर्ववेदस्स्रग्वी च ध्येयो वायव्यसंस्थितः ।। 489

(शोणवर्णः)

159A/2 **अथ गान्धर्ववेदाभिमानिदेवतावाग्देवीध्यानम्**

(तत्पूजाकल्पे)

श्वेतां श्वेताम्बरधरां जटामकुटमण्डिताम् ।
त्रिलोचनां चतुर्बाहुं वीणादत्तकरद्वयाम् ।। **490**

पुस्तकं चाक्षसूत्रं च बिभ्रतीं शुभ्रभूषणाम् ।
सितपुष्पधरां देवीं जगन्मातरमम्बिकाम् ।। **491**

पूर्णेन्दुवदनां दिव्यां वाग्देवीं पूजयाम्यहम् । **491A**

(श्वेतवर्णः)

अथ षड्जादिसप्तस्वराणां देवतावंशजातिवयोवर्णादिद्वात्रिंशल्लक्षणानि

(अस्मत्कृतस्वरचूडामणिग्रन्थरीत्या लिख्यन्ते)

श्रीचामुण्डां दयापूर्णां सर्वाभीष्टप्रदायिनीम् ।
सर्वलोकैकजननीं वन्दे त्रिपुरसुन्दरीम् ।। **492**

नन्द्यादिभरताचार्यप्रणीतागमवारिधेः ।
उद्धृत्य सारं प्राज्ञानां प्रमोदाय यथामति ।। **493**

षड्जादिस्वरवर्याणां द्वात्रिंशल्लक्षणात्मिकाः ।
वंशजातिवयोवर्णद्वीपाश्च रसगोत्रके ।। **494**

वाहाधिदेवते वक्त्रबाहुकर्णाक्षिनासिकम् ।
पाददेहायुधं वस्त्रं पुष्पं गन्धश्च भोजनम् ।। **495**

भूषणं वृक्षवनितातिथिवारभराशयः ।
छन्दोऽब्धिश्शैलनद्यश्च वक्ष्यन्ते क्रमशो मुदा ।। **496**

इत्येवं पूर्वपीठिका

अथ षड्जस्वरस्वरूपलक्षणश्लोकाः

षड्जाभिधस्वरवरो देववंशसमुद्भवः ।
ब्रह्मजातिभवोऽशीतिवयस्कः पाटलच्छविः ।। 497

159B जम्बूद्वीपस्थितो वीररसवान् वह्निगोत्रजः ।
हंसवाहोऽग्निदैवत्यः चतुर्वक्त्रोऽष्टबाहुकः ।। 498

अष्टकर्णोऽष्टनेत्रश्च चतुर्नासो द्विपादकः ।
स्थूलदेहः खड्गधरः श्वेतवस्त्रधरस्तथा ।। 499

जातीपुष्पप्रियश्चैव कुङ्कुमात्तविलेपनः ।
दध्यन्नभोजनप्रीतो मुक्ताभरणभूषितः ।। 500

श्रिताम्रवृक्षो गन्धर्वयुवतीचित्तरञ्जनः ।
प्रतिपत्तिथिजो मन्दवारवारुणऋक्षजः ।। 501

कुम्भराशिभवोऽनुष्टुप्छन्दा लवणसागरः ।
मेरुशैलस्थितो गङ्गातीरस्थष्षड्ज ईरितः ।। 502

(पाटलवर्णः)

ग्रन्थान्तरे सप्तस्वराणां ब्राह्म्यादिमातृकादेवता उक्ताः ।

159B पत्रे षड्जस्वरचित्राणि सन्ति ।

160A

अथ ऋषभस्वरस्वरूपलक्षणश्लोकाः

ऋषभस्तु स्वरवरो ऋषिवंशसमुद्भवः ।
क्षत्रजस्सप्ततिवयाः पीतवर्णतनुस्तथा ।। 503

शाकद्वीपस्थितश्चैव श्रिताद्भुतरसोत्तमः ।
वेदगोत्रजनिस्सिंहवाहो ब्रह्माधिदैवतः ।। 504

त्रिमुखष्षड्भुजश्चैव षट्कर्णष्षड्विलोचनः ।
त्रिनासिको द्विचरणः सूक्ष्माङ्गः कुन्तधारकः ।। 505

पीतवासाश्चम्पकेष्टः कृष्णागरुविलेपनः ।
पायसान्नो नीलभूषः श्रितखर्जूरपादपः ।। 506

किन्नरस्त्रीवृतस्त्वष्टतिथिभार्गववारजः ।
चित्रर्क्षजस्तुलाराशिर्गायत्रीछन्दसा युतः ।। 507

दधिपाथोधिनिलयो महानसगिरिप्रियः ।
श्रितानघानदीतीरस्सोऽयम् ऋषभ ईरितः ।। 508

(पीतवर्णः)

160A पत्रे ऋषभस्वरचित्राणि सन्ति ।

160B

अथ गान्धारस्वरस्वरूपलक्षणश्लोकाः

गान्धाराख्यः स्वरवरो देववंशसमुद्भवः ।
वैश्यजातिष्षष्टिवर्षवयाश्चम्पकसन्निभः ।। 509

कुशद्वीपी रौद्ररसश्चन्द्रगोत्रसमन्वितः ।
भेरुण्डवाहनश्चैव सरस्वत्यधिदैवतः ।। 510

द्विमुखश्च चतुर्बाहुः चतुःश्रोत्रसमन्वितः ।
वेदनेत्रो द्विनासश्च द्विपाद्दीर्घोरुदेहभृत् ।। 511

गदायुधो रक्तवस्त्रः पुन्नागकुसुमप्रियः ।
कस्तूरीगन्धलिप्ताङ्गो भक्ष्याशी वज्रभूषणः ।। 512

कदलीवृक्षनिलयो यक्षस्त्रीचुम्बनप्रियः ।
नवमीतिथिजो मन्दवारजो वसुऋक्षजः ।। 513

मृगराशिभवस्त्रिष्टुप्छन्दोवान् मद्यवार्धिजः ।
द्रविणाचलशृङ्गस्थो रसकूपनदीतटे ।। 514

पूर्वोक्तलक्षणैर्युक्तः तृतीयस्स्वरपुङ्गवः ।
गान्धाराख्यस्वरः श्रीमान् नाप्याचारैरुदाहृतः ।। 515

(चम्पकवर्णः)

160B पत्रे गान्धारस्वरचित्राणि सन्ति ।

161A

अथ मध्यमस्वरस्वरूपलक्षणश्लोकाः

मध्यमाख्यस्वरो देववंशजो द्विजजातिमान् ।
चत्वारिंशद्वयाः प्रोक्तः कुन्दपुष्पसमप्रभः ।। 516

क्रौञ्चद्वीपस्थितश्चैव बीभत्सरससंयुतः ।
विष्णुगोत्रो मृगारूढः शैलपुत्र्यधिदैवतः ।। 517

चतुर्मुखश्चाष्टबाहुः अष्टकर्णोऽष्टलोचनः ।
चतुर्नासो द्विपादश्च समदेहश्च चक्रभृत् ।। 518

नीलवस्त्रो मल्लिपुष्पी हैमवालकगन्धवान् ।
चित्रान्नभोजनप्रीतो वैदूर्यमणिभूषणः ।। 519

जम्बूवृक्षाश्रितः श्रीमान् युक्तकिंपुरुषाङ्गनः ।
तृतीयातिथिजो भानुवासरः पितृऋक्षजः ।। 520

सिंहराशिसमुद्भूतो बृहतीछन्दसा युतः ।
घृताम्बुधिस्थितः पूज्यः सर्वतोभद्रशैलगः ।। 521

अभयाख्यनदीतीरविहारपरमानसः ।
मध्यमाख्यस्वरश्रेष्ठो लक्षणज्ञैरुदाहृतः ।। 522

(शुभ्रवर्णः)

161A पत्रे मध्यमस्वरचित्राणि सन्ति ।

161B अथ पञ्चमस्वरस्वरूपलक्षणश्लोकाः

पञ्चमाख्यस्स्वरः पित्र्यवंशजः शूद्रजातिगः ।
त्रिंशद्वयाः कृष्णवर्णः शाल्मलीद्वीपसम्भवः ।। 523

भयानकरसः शम्भुगोत्रजो नक्रवाहनः ।
महाविष्ण्वधिदैवत्यो वेदास्यो वसुबाहुकः ।। 524

नागकर्णो दन्तिनेत्रो युगनासो द्विपादकः ।
पुष्टदेहो भिण्डिवाळायुधाढ्यकरपल्लवः ।। 525

हरिद्वस्त्रसमायुक्तः केतकीपुष्पधारकः ।
गोरोचनविलिप्ताङ्गः पिष्टक्षीरकृताशनः ।। 526

भूषामरकतासक्तो दाडिमीपादपप्रियः ।
नागकन्यारतिप्रीतो द्वादशीसौम्यवारजः ।। 527

उत्तरातारकाजातः कन्याराशिसमुद्भवः ।
सत्पङ्क्तिच्छन्दसायुक्तः इक्षुवार्धिकृताश्रयः ।। 528

सहाश्रिताद्रिवसतिः अनुमत्यापगाप्रियः ।
कीर्तितः शास्त्रकुशलैः पञ्चमस्वरनायकः ।। 529

(कृष्णवर्णः)

161B पत्रे पञ्चमस्वरचित्राणि सन्ति ।

162A अथ धैवतस्वरस्वरूपलक्षणश्लोकाः

धैवताख्यस्वरवरो ऋषिवंशसमुद्भवः ।
क्षत्रजो विंशतिवयाः पीतवर्णसमप्रभः ।। 530

श्वेतद्वीपस्थितो हास्यरसो नारदगोत्रजः ।
शुकवाहनसञ्चारी भास्वत्सूर्याधिदैवतः ।। 531

त्रिमुखो रसबाहुश्च षट्कर्णो ऋतुलोचनः ।
गुणनासो द्विपादश्च दीर्घदेहः शरायुधः ।। 532

चित्रवस्त्रधरः पूज्यः करवीरसुमालिकः ।
श्रीगन्धेनानुलिप्ताङ्गः क्षीरान्नासक्तमानसः ।। 533

गोमेधिकमणिप्रीतो द्राक्षावल्लीकृताश्रयः ।
सुराङ्गनासक्तमनाः सप्तमीगुरुवारजः ।। 534

पूर्वाषाढाभसञ्जातः चापराश्युदितस्तथा ।
उष्णिक्छन्दोयुतश्चैव क्षीरवार्धिकृताश्रयः ।। 535

श्रितमानसशैलेन्द्रः निष्पापातटिनीरतः ।
एवमादिगुणोपेतो धैवतः परिकीर्तितः ।। 536

(पीतवर्णः)

162A पत्रे धैवतस्वरचित्राणि सन्ति ।

162B

अथ निषादस्वरस्वरूपलक्षणश्लोकाः

निषादाख्यस्वरवरो दैत्यवंशसमुद्भवः ।
वैश्यजातिर्दशवयाः धूम्रवर्णविभासुरः ।। 537

पुष्करद्वीपनिलयः शृङ्गाररसनायकः ।
तुम्बुरोर्गोत्रजः श्रीमान् शारिकावाहनप्रियः ।। 538

गणनाथाधिदैवश्च युग्मास्यः श्रुतिबाहुकः ।
युगकर्णो व्यूहनेत्रो द्विनासश्च द्विपादकः ।। 539

अतिस्थूलतनुः श्रीमान् अङ्कुशायुधपाणिकः ।
क्षौमवस्त्रः पद्मपुष्पो देवदारुविलेपनः ।। 540

शाल्यन्नभक्षणप्रीतः पुष्यरागमणिप्रियः ।
कपित्थवृक्षमूलस्थो दैत्यस्त्रीकुचमर्दनः ।। 541

चतुर्थीभौमवारोत्थो मित्रताराळिराशिजः ।
जगतीच्छन्दसायुक्तः शुद्धोदधिकृताश्रयः ।। 542

मानसोत्तरशैलस्थः श्रितामृतसरोवरः ।
वर्णितो नाट्यतत्त्वज्ञैः निषादः स्वरपुङ्गवः ।। 543

(धूम्रवर्णः)

षड्जादिस्वरवर्याणां द्वात्रिंशल्लक्षणैर्युतः ।
वंशादिनिम्नगान्तश्च गायकानां सुखावहः ।। 544

श्रीचामुण्डाकृपापूर्णकृष्णराजविनिर्मितः ।
स्वरचूडामणिर्ग्रन्थो जीयादाचन्द्रतारकम् ।। 545

स्वरचूडामणिस्सम्पूर्णः

162B पत्रे निषादस्वरचित्राणि सन्ति ।

163A

अथ सप्तस्वराणां नामानि

(अमरकोशे)

निषादर्षभगान्धारषड्जमध्यमधैवताः ।
पञ्चमश्चेत्यमी सप्त तन्त्रीकण्ठोत्थितास्स्वराः ।। 546

अथ सप्तस्वराणां ध्वनीनां सादृश्यमाह

षड्जं मयूरो वदति गावस्त्वृषभभाषिणः ।
अजाविकं तु गान्धारं क्रौञ्चः क्वणति मध्यमम् ।। 547

पुष्पसाधारणे काले पिकः कूजति पञ्चमम् ।
धैवतं हेषते वाजी निषादं बृंहते गजः ।। 548

अथ षट्त्रिंशद्रागलक्षणानि

(प्राचीनसङ्गीतरत्नाकररीत्या लिख्यन्ते)

यथोक्तमुमापतिना -

ममैव पञ्चभिर्वक्त्रैः सृष्टाः पूर्वं कुतूहलात् ।
अतः सम्भूय शुद्धास्ते षट्त्रिंशत् सङ्ख्ययोदिताः ।। **549**

163A/1 तत्र भैरवरागस्वरूपम्

गङ्गाधरः शशिकलातिलकस्त्रिणेत्रः सर्पैर्विभूषिततनुर्गजकृत्तिवासाः ।
भास्वत्त्रिशूलकरवालनृमुण्डधारी शुभ्राम्बरो जयति भैरवरागराजः ।। **550**

एतद्रागलक्षणम् -

धैवतांशग्रहन्यासरिपहीनोऽधमांशकः
भैरवस्स तु विज्ञेयो धैवतादिकमूर्छनः ।। **551**

धैवतो विकृतो यस्मिन्नौडवः परिकीर्तितः ।

मतान्तरे -

देवक्रियामेघरञ्जी कुरञ्जी भैरवस्त्रियः ।। **552**

मूर्च्छना - म प ध नि स रि ग म ।

163A/2 अथ मध्यमादिरागस्वरूपम्

पत्या सहासं परिरभ्य कामं सुचुम्बितोष्ठी कमलायताक्षी ।
स्वर्णच्छविः कुङ्कुमलिप्तदेहा सा मध्यमादिः कथिता मुनीन्द्रैः ।। **553**

एतद्रागलक्षणम् -

मध्यमादिश्च रागाङ्गग्रहांशन्यासमध्यमा ।
सप्तस्वरैस्तु गातव्या मध्यमादिकमूर्च्छना ।। **554**

सम्पूर्णा कथिता तज्ज्ञै रिधहीना क्वचिन्मता ।। 554A

मूर्च्छना - स रि ग म प ध नि ।

163B/1 **अथ भैरवीरागस्वरूपम्**

स्फटिकरचितपीठे रम्यकैलासशृङ्गे
विकचकमलपत्रैरर्चयन्तं महेशम् ।
करधृतघनवाद्या पीतवर्णायताक्षी
सुकविभिरियमुक्ता भैरवी भैरवस्त्री ।। 555

एतद्रागलक्षणम् -

सम्पूर्णभैरवी ज्ञेया मध्यमग्रामचारिणी ।
कैश्चिदेषा भैरवस्त्री स्वरैर्गेया विचक्षणैः ।। 556

मूर्च्छना - म प ध नि स ग म ।

163B/2 **अथ बङ्गाळीरागस्वरूपम्**

कक्षानिवेशितकरण्डवरा तपस्वि-
न्युद्यत्त्रिशूलपरिमण्डितवामहस्ता ।
भस्मोज्ज्वला निबिडबद्धजटाकलापा
बङ्गाळिकेत्यभिहिता तरुणार्करोचिः ।। 557

एतद्रागलक्षणम् -

बङ्गाळी त्वौडवा ज्ञेया ग्रहांशन्यासषड्जभाक् ।
रिधहीना च विज्ञेया मूर्च्छना प्रथमा मता ।। 558
पूर्णवाङ्गत्रयोपेता कलिनाथेन भाषिता । 558A

मूर्च्छना - स ग म प नि स ।

164A/1

अथ वराटीरागस्वरूपम्

विनोदयन्ती दयितं सुकेशी सुकङ्कणा चामरचालनेन ।
कर्णे दधाना सुरवृक्षपुष्पं वराङ्गनेयं कथिता वराटी ।। 559

एतद्रागलक्षणम् -

षड्जग्रहांशकन्यासा वराटी कथिता बुधैः ।
प्रथमा मूर्छना यस्याः सम्पूर्णा कीर्तिवर्धनी ।। 560

मूर्च्छना - स रि ग म प ध नि ।

164A/2

अथ सैन्धवीरागस्वरूपम्

त्रिशूलपाणिः शिवभक्तियुक्ता रक्ताम्बरा धारितबन्धुजीवा ।
प्रचण्डकोपा रसवीरयुक्ता सा सैन्धवी भैरवरागिणीयम् ।। 561

एतद्रागलक्षणम् -

षड्जग्रहांशकन्यासा पूर्णा सैन्धविका मता ।
मूर्छनोत्तरमन्त्राद्या कैश्चिदौडविका मता ।। 562
रिहीना तु भवेन्नित्यं रसे वीरे प्रयुज्यते । 562A

मूर्च्छना - स ग म प ध नि ।

164B/1

अथ मालवकौशिकरागस्वरूपम्

आरक्तवर्णो धृतगौरयष्टिः वीरस्तु वीरेषु कृतप्रहारः ।
वीरैर्वृतो वीरकपालमालाधारी मतो मालवकौशिकोऽयम् ।। 563

एतद्रागलक्षणम् -

षड्जग्रहांशकन्यासः पूर्णो मालवकौशिकः ।
मूर्च्छना प्रथमा ज्ञेया काकलीस्वरसंयुतः ।। 564

मूर्च्छना - स रि ग म प ध नि ।

164B/2 **अथ तोडीरागस्वरूपम्**

तुषारकुन्दोज्ज्वलदेहयष्टिः काश्मीरकर्पूरविलिप्तदेहा ।
विनोदयन्ती हरिणान् वनान्ते वीणाधरा राजति तोडिकेयम् ।। **565**

एतद्रागलक्षणम् -

मध्यमांशग्रहन्यासा सव्वीरी मूर्च्छना मता ।
सम्पूर्णा कथिता तज्ज्ञैः तोडी श्रीकौशिकी मता ।। **566**
ग्रहांशन्यासषड्जाश्वं केचिदत्र समूचिरे ।। **566A**
मूर्च्छना - म प ध नि स रि ग म ।

165A/1 **अथ कम्भावतीरागस्वरूपम्**

कम्भावती स्यात् सुखदा रसज्ञा तारुण्यलावण्यविभूषिताङ्गी ।
गानप्रिया कोकिलरम्यनादा प्रियंवदा कौशिकरागिणीयम् ।। **567**

एतद्रागलक्षणम् -

धैवतांशग्रहन्यासा षाडवाव्यक्तपञ्चमा ।
कम्भावतीति विज्ञेया मूर्च्छना पौरवी मता ।। **568**
मूर्च्छना - ध नि स रि ग म ।

165A/2 **अथ गौडीरागस्वरूपम्**

निवेशयन्ती श्रवणावतंसम् आम्राङ्कुरं कोकिलनादरम्या ।
श्यामा मधुस्यन्दिसुसूक्ष्मनादा गौडीयमुक्ता किल कोहलेन ।। **569**

एतद्रागलक्षणम् -

ग्रहांशन्यासषड्जा स्याद् रिपहीना सुखप्रदा ।
मूर्च्छना प्रथमा ज्ञेया गौडी सर्वाङ्गसुन्दरी ।। **570**
मूर्च्छना - स ग म ध नि ।

165B/1

अथ गुण्डक्रियारागस्वरूपम्

शोकाभिभूतनयना परुषं रुदन्ती नम्राननना धरणिधूसरगात्रयष्टिः ।
आमुक्तचारुकबरीप्रियदूरवृत्तिः सङ्कीर्तिता गुणकरी तरुणी कृशाङ्गी ।। 571

एतद्रागलक्षणम् -

रिधहीना गुणकरी त्वौडवा परिकीर्तिता ।
निग्रहांशे तु विन्यासः कैश्चित् षड्जत्रया मता ।। 572
रजनी मूर्च्छना चात्र माळवाश्रयणीति च । 572A

मूर्च्छना - नि स ग म प नि । स ग म प नि स ।

165B/2

अथ ककुभारागस्वरूपम्

सुपोषिताङ्गी रसमण्डिताङ्गी चन्द्रानना चम्पकदामयुक्ता ।
कटाक्षिणी स्यात्परमा विचित्रा गानेयमुक्ता ककुभा मनोज्ञा ।। 573

एतद्रागलक्षणम् -

धैवतांशग्रहन्यासा सम्पूर्णा ककुभा मता ।
तृतीया मूर्छनोत्पन्ना श्रीरागरसमण्डिता ।। 574

मूर्च्छना - ध नि स रि ग म प ध ।

166A/1

अथ हिन्दोळरागस्वरूपम्

नितम्बिनीमन्दतरङ्गितासु डौलासु खेलासुखमादधानः ।
तासां कपोलेष्विति कामयुक्तो हिन्दोळरागः कथितो मुनीन्द्रैः ।। 575

एतद्रागलक्षणम् -

हिन्दोळको रिधत्यक्तः सत्रयो गदितो बुधैः ।
मूर्च्छना शुद्धमध्या स्यादौडवः काकलीयुतः ।। 576

मूर्च्छना - स ग म प नि स ।

166A/2 **अथ वेळावलीरागस्वरूपम्**

सङ्केतवीक्षां दयिताय दत्त्वा नितम्बिनी भाषणमङ्गलेषु ।
मुहुः स्मरन्ती स्मरमिष्टदेवं वेलावली नीलसरोजकान्तिः ।। 577

एतद्रागलक्षणम् -

धैवतांशग्रहन्यासपूर्णा वेलावली मता ।
पौरवी मूर्च्छना ज्ञेया रसे वीरे प्रयुज्यते ।। 578

मूर्च्छना - ध नि स रि ग म प ध ।

166B/1 **अथ रामकलिरागस्वरूपम्**

हेमप्रभाभासुरभूषणा च नीलं निचोलं वपुषा वहन्ती ।
कान्ते समीपे पदमाश्रितेऽपि मानोन्नता रामकली मतेयम् ।। 579

एतद्रागलक्षणम् -

षड्जग्रहांशकन्यासा पूर्णा रामकली मता ।
मूर्च्छना प्रथमा ज्ञेया करुणे सा प्रयुज्यते ।। 580
रिधत्यक्ता तु कैश्चिच्च कैश्चित्पञ्चमवर्जिता । 580A

मूर्च्छना - स ग म प नि स । स रि ग म प ध नि स ।

166B/2 **अथ देशाक्षीरागस्वरूपम्**

वीरे रसे व्यञ्जितरोमहर्षं निरुध्य सम्बद्धविलासबाहुः ।
प्रांशुः प्रचण्डः कलितेन्दुरागो देशाक्षिरागः कथितो मुनीन्द्रैः ।। 581

एतद्रागलक्षणम् -

देशाक्षी षाडवा ज्ञेया गत्रयेण विभूषिता ।
ऋषभेण वियुक्ता सा शार्ङ्गदेवेन कीर्तिता ।। 582

मूर्च्छना हारिणाश्वा च सम्पूर्णां केचिदूचिरे । 582A

मूर्च्छना - स म प ध नि स रि ग ।

167A/1

अथ फलमञ्जरीरागस्वरूपम्

वियोगिनी क्लान्तविशीर्णगात्रा स्रजं वहन्ती वपुषा च शुष्का ।
आश्वास्यमाना प्रियया च सख्या सा धूसराङ्गी फलमञ्जरीयम् ।। 583

एतद्रागलक्षणम् -

पञ्चमांशग्रहन्यासा पूर्णा च फलमञ्जरी ।
हृष्यका मूर्च्छना ज्ञेया रसिकानां सुखप्रदा ।। 584

मूर्च्छना - प ध नि स रि ग म प ।

167A/2

अथ ललितारागस्वरूपम्

प्रफुल्लसप्तच्छदमाल्यधारी रुचा च गौरोत्पललोचनश्रीः ।
विनिर्गता दैववशात् प्रभाते विलासवेषा ललिता प्रसिद्धा ।। 585

एतद्रागलक्षणम् -

रिपवर्ज्या च ललिता त्वौडवा सत्रयानका ।
मूर्च्छना शुद्धमध्या स्यात्सम्पूर्णां केचिदूचिरे ।। 586
धैवतत्रयसंयुक्ता द्वितीया ललिता मता । 586A

मूर्च्छना - स ग म ध नि स । ध नि स ग म ध ।

167B/1

अथ प्रदीपकरागस्वरूपम्

बाला रतार्थं प्रविलीनवेषा गृहेऽन्धकारे सुखसम्प्रयुक्ता ।
तस्याः शिरोभूषणरत्नदीपैः लज्जामुदग्रां कृतवान् प्रदीपः ।। 587

एतद्रागलक्षणम् -

षड्जग्रहांशकन्याससम्पूर्णो दीपको मतः ।
मूर्च्छना शुद्धमध्या स्यात् गातव्यो गायने सदा ।। 588

मूर्च्छना - स रि ग म प ध नि स ।

167B/2 **अथ केताररागस्वरूपम्**

जटां दधानः श्रितचन्द्रमौलिः नागोत्तरीयो धृतयोगपट्टः ।
गङ्गाधरो ध्याननिमीलिताक्षः केताररागः कथितस्तपस्वी ।। 589

एतद्रागलक्षणम् -

केतारो रिधहीनस्स्यात् औडवः परिकीर्तितः ।
नित्रया मूर्च्छना मार्गी काकली स्वरमण्डिता ।। 590

मूर्च्छना - नि स ग म प नि ।

168A/1 **अथ कर्नाटरागस्वरूपम्**

कृपाणपाणिर्गजदन्तपत्रमेकं दधद्वामकहस्तकेन ।
संस्तूयमानः सुरचारणौघैः कर्नाटकोऽयं क्षितिपालमूर्तिः ।। 591

एतद्रागलक्षण् -

रिनिषादाधसम्पूर्णा निषादो विकृतो भवेत् ।
मार्गी च मूर्च्छना ज्ञेया कर्नाटोऽयं सुखप्रदः ।। 592

मूर्च्छना - नि स रि ग म प ध नि ।

168A/2 **अथ देशीरागस्वरूपम्**

निद्रालसं सा कपटेन कान्तं विबोधयन्ती सुरतोत्सवाय ।
गौरी मनोज्ञा शिखिपिञ्छवस्त्रा ख्याता च देशी रसपूर्णचित्ता ।। 593

एतद्रागलक्षणम् -

देशी पञ्चमहीना स्याद् ऋषभत्रयसंयुता ।
कपोलललिता ज्ञेया मूर्च्छना विकृतर्षभा ।। 594

मूर्च्छना - रि ग म प ध नि स रि ।

168B/1 **अथ काम्भोजीरागस्वरूपम्**

पीतं वसाना वसनं सुकेशी वने रुदन्ती शुकनाददूना ।
विलोकयन्ती विदिशासु भीता काम्भोजिका कान्तमनुस्मरन्ती ।। 595

एतद्रागलक्षणम् -

धांशन्यासग्रहापूर्णा पौरवी मूर्च्छना मता ।
मल्लारिनिकटे ज्ञेया काम्भोजी सा निगद्यते ।। 596

मूर्च्छना - नि स रि ग म प ध ।

168B/2 **अथ नाटरागस्वरूपम्**

तुरङ्गमस्कन्धनिषण्णबाहुः स्वर्णप्रभश्शोणितशोणगात्रः ।
सङ्ग्रामभूमौ विचरन् प्रतापी नाटोऽयमुक्तः किल शृङ्गमूर्तिः ।। 597

एतद्रागलक्षणम् -

ग्रहांशन्यासषड्जा स्यात् सम्पूर्णा नाटिका मता ।
केचित्तु कथयन्त्येनमृषभत्रयसंयुतम् ।। 598

मूर्च्छना - स रि ग म प ध नि स ।

169A/1 **अथ श्रीरागस्वरूपम्**

अष्टादशाब्दस्मरचारुमूर्तिः धीरोल्लसत्पल्लवकर्णपूरः ।
षड्जादिसेव्योऽरुणवस्त्रधारी श्रीरागराजः क्षितिपालमूर्तिः ।। 599

एतद्रागलक्षणम् -

श्रीरागः स तु विख्यातः सत्रयेण विभूषितः ।
पूर्णः सर्वगुणोपेतो मूर्च्छना प्रथमा मता ।। 600
केचित्तु कथयन्त्येनमृषभत्रयसंयुतम् ।। 600A
मूर्च्छना - स रि ग म प ध नि स रि ।

169A/2 **अथ वसन्तरागस्वरूपम्**

शिखण्डिबर्होच्चयबद्धचूडः कर्णावतंसीकृतशोभनामा ।
इन्दीवरश्यामतनुर्विलासी वसन्तकः स्यादतिमञ्जुलश्रीः ।। 601

एतद्रागलक्षणम् -

वसन्तिका तु सम्पूर्णा सत्रया कथिता बुधैः ।
श्रीरागमूर्च्छनैवात्र गेयगानविचक्षणैः ।। 602
मूर्च्छना - स रि ग म प ध नि स ।

169B/1 **अथ माळवश्रीरागस्वरूपम्**

रक्तोत्पलं हस्ततले च युक्तं विभावयन्ती तनुदेहयष्टिः ।
रसातले वृक्षतले निषण्णा कृतस्मिता सा किल मालवश्रीः ।। 603

एतद्रागलक्षणम् -

मालवश्रीस्तु रागाङ्गपूर्णासत्रयभूषिता ।
मूर्छनोत्तरमन्द्रा स्यात् शृङ्गाररसमण्डिता ।। 604
मूर्च्छना - स ग म प ध नि ध म ग स ।

169B/2 **अथ मालवरागस्वरूपम्**

नितम्बिनीचुम्बितवक्त्रपद्मः समुज्ज्वलत्कुण्डलवान् प्रमत्तः ।
सङ्गीतशालां प्रविशन् प्रदोषे मालाधरो मालवरागराजः ।। 605

एतद्रागलक्षणम् -

मालवस्त्वौडवो ज्ञेयो नित्रयः परिवर्जितः ।
रजनी मूर्च्छना ज्ञेया काकली स्वरमण्डिता ।। 606

मूर्च्छना - स ग म ध नि स ।

170A/1 **अथ सावरीरागस्वरूपम्**

श्रीखण्डशैलशिखरे शुकपक्षवस्त्रा मातङ्गमौक्तिककृतोत्तमहारवल्ली ।
आकृष्य चन्दनतरोरुरगं वहन्ती सासावरी मलयजोज्ज्वलनीलकान्तिः ।। 607

एतद्रागलक्षणम् -

असावरी गरित्यक्ता धग्रहांशकवाडवौ ।
न्यासस्तु धैवतो ज्ञेयः करुणारसनिर्भरः ।। 608

अथवा ककुभोत्पन्ना ख्याता वांशग्रहा मता ।
पञ्चमेनैव रहिता षाडवा च निगद्यते ।। 609

मूर्च्छना - स रि म प ध स नि । ध प म ग रि स ।

170A/2 **अथ धनश्रीरागस्वरूपम्**

दूर्वादलश्यामतनुर्मनोज्ञा कान्तं लिखन्ती चरणेन दूनम् ।
खिन्नं कपोले नयनेऽश्रुबिन्दून्निष्यन्दिनी धूतकचा धनश्रीः ।। 610

एतद्रागलक्षणम् -

सत्रया ऋषभत्यक्ता षाडवा च धनश्रिका ।
मूर्च्छना प्रथमा ज्ञेया रसे वीरे प्रयुज्यते ।। 611

मूर्च्छना - स ग म प नि । स नि ध प म ग रि स ।

170B/1 **अथ मल्लारिरागस्वरूपम्**

गौरी कृशा कोकिलरम्यनादा गीतच्छलेनात्मपतिं स्मरन्ती ।
आदाय वीणां मलिना रुदन्ती मल्लारिका यौवनमानचित्ता ।। **612**

एतद्रागलक्षणम् -

मल्लारी सरिहीना स्यादौडवा पौरवी युता ।
वर्षासु सुखदा ज्ञेया धांशन्यासगृहान्विता ।। **613**

मूर्च्छना - स रि म प ध । स ध प म ग रि स ।

170B/2 **अथ मेघरागस्वरूपम्**

नीलोत्पलाभवपुरिन्दुसमानशीलः पीताम्बरस्तृषितचातकयाच्यमानः ।
पीयूषमन्दहसितो द्रुममध्यवर्ती वीरेषु राजति युवा किल मेघरागः ।। **614**

एतद्रागलक्षणम् -

मेघः पूर्णोदयश्चासौ उत्तरायणमूर्च्छनः ।
विकल्पधैवतो ज्ञेयः शृङ्गाररसपूरितः ।। **615**

मूर्च्छना - स रि ग म प ध नि स । स नि ध प म ग रि स ।

171A/1 **अथ भूपालीरागस्वरूपम्**

गौरद्युतिः कुङ्कुमलिप्तदेहा तुङ्गस्तनी चन्द्रमुखी मनोज्ञा ।
भर्तुः स्मरन्ती विरहेण दूना भूपालिकेयं रसशान्तियुक्ता ।। **616**

एतद्रागलक्षणम् -

षड्जग्रहांशकन्यासा भूपाली कथिता बुधैः ।
मूर्च्छना प्रथमा ज्ञेया सम्पूर्णा शान्तके रसे ।। **617**

मूर्च्छना - स रि ग म प ध नि स । स नि ध प म ग रि स ।

171A/2 **अथ देशकारीरागस्वरूपम्**

भर्त्रा समं केलिरता सुकेशी सर्वाङ्गपूर्णा कमलायताक्षी ।
पीनस्तनी रुक्मतनुः सुपूर्णा चन्द्रानना सैव च देशकारी ।। **618**

एतद्रागलक्षणम् -

देशकारी तु सम्पूर्णा षड्जन्यासग्रहांशका ।
मूर्छना प्रथमा ज्ञेया वराटीमिश्रिता भवेत् ।। **619**

मूर्च्छना - स रि ग म प ध नि स । स नि ध प म ग रि स ।

171B/1 **अथ टक्करागस्वरूपम्**

शय्यासु सुप्तं नळिनीदलानां वियोगिनं वीक्ष्य विषण्णचित्ता ।
सुवर्णवर्णा गृहमागता सा सुभाषयन्ती किल टक्कसंज्ञा ।। **620**

एतद्रागलक्षणम् -

टक्का स्यात्तु त्रिधा षड्जसम्पूर्णा सातिमूर्च्छना ।। **620A**

मूर्च्छना - स रि ग म प ध नि स । स नि ध प म ग रि स ।

171B/2 **अथ घूर्जरीरागस्वरूपम्**

श्यामा सुकेशी मलयद्रुमाणां मृदूल्लसत्पल्लवतल्पमध्ये ।
श्रुतिस्वराणां दधती विभागं तन्त्रीमुखाद्दक्षिणघूर्जरीयम् ।। **621**

एतद्रागलक्षणम् -

ग्रहांशन्यासऋषभसम्पूर्णा घूर्जरी मता ।
सप्तमी मूर्च्छना तस्या भूपाल्या सह मिश्रिता ।। **622**

मूर्च्छना - स रि ग म प ध नि स । स नि ध प म ग रि स ।

अथ सप्ततालनामस्वरूपलक्षणानि

(सङ्गीतशास्त्ररीत्या लिख्यन्ते)

तत्र तालनामानि

ध्रुवो मट्टो रूपकश्च झम्पाख्यस्त्रिपुटस्तथा ।
अट्टतालश्चैकतालस्सप्ततालाः प्रकीर्तिताः ।। 623

ध्रुवतालस्य चतुर्दशाक्षराणां कालः । मट्टतालस्य दशानाम् अक्षराणां कालः । रूपकतालस्य षडक्षराणां कालः । झम्पतालस्य दशाक्षराणां कालः । त्रिपुटतालस्य सप्तानाम् अक्षराणां कालः । अट्टतालस्य चतुर्दशाक्षराणां कालः । एकतालस्य चतुरक्षराणां कालः । आदितालोऽपि अस्मिन्नेव एकताले अन्तर्भवति । एकतालः एव द्विरावृत्य अष्टमात्रात्मको भूत्वा आदितालः इति व्यवह्रियते ।

अथ तालजातिलक्षणानि कलाश्च सङ्ख्याक्रमश्च

[४]चतुरश्र [३]त्र्यश्र [७]मिश्र [५]खण्ड [९]सङ्कीर्ण जातयः ।
ब्रह्मक्षत्रियविट्शूद्रैस्सङ्कीर्णं जातिपञ्चकम् ।। 624

[४]वेदा[३]ग्नि[७]शैल[५]शर[९]पद्मभवादिसङ्ख्या ।
षट्सङ्ख्यया द्विगुणितद्विगुणप्रकारः ।। 625

व्याख्या - चतुरश्रतालः ब्रह्मजातिः । सः चतुर्गुरुयुक्तः । त्र्यश्रतालः क्षत्रियजातिः। स च त्रिगुरुयुक्तः । मिश्रतालः वैश्यजातिः । स च सप्तगुरुयुक्तः । खण्डतालः शूद्रजातिः । स च पञ्चगुरुयुक्तः । सङ्कीर्णतालः चतसृभिरपि जातिभिर्युक्तः । अत एव सः सङ्कीर्णः इत्युच्यते । स च नवगुरुयुक्तः । तत्तज्जातीयगुरवः षडावृत्या द्विगुणीकृताः तत्तज्जातीयकलाः भवन्ति ।

चतुरश्रनामिकायाः ब्रह्मजातेः द्विगुणो-त्तरवृद्धेः कलासङ्ख्याक्रमः । ४ । ८ । १६ । ३२ । ६४ । १२८ ।

त्र्यश्रनामिकायाः क्षत्रियजातेः द्विगुणोत्तरवृद्धेः कलासङ्ख्यायाः क्रमः । ३ । ६ । १२ । २४ । ४८ । ९६ ।

मिश्रनामिकायाः वैश्यजातेः द्विगुणोत्तरवृद्धेः कलासङ्ख्यायाः क्रमः । ७ । १४ । २८ । ५६ । ११२ । २२४ ।

खण्डनामिकायाः शूद्रजातेः द्विगुणोत्तरवृद्धेः कलासङ्ख्याक्रमः । ५ । १० । २० । ४० । ८० । १६० ।

सङ्कीर्णनामिकायाः चतुर्जातियुक्तायाः सङ्कीर्णजातेः द्विगुणोत्तरवृद्धेः कलासङ्ख्या-क्रमः । ९ । १८ । ३६ । ७२ । १४४ । २८८ ।

इमाः चतुरश्रादिजातीनां कलाः भवन्ति ।

सङ्कीर्णतालक्रमः लक्षणानि च

जातिभ्रष्टानयस्तालः मार्गतालः प्रकीर्तितः ।
द्रुतद्वन्द्वं विरामान्त्यं प्लुतस्स्यादन्त्यजातिके ।। 626

अथ तालषडङ्गानि नामानि, देवताश्च

विरामञ्च द्रुतञ्चैव लघुर्गुरुप्लुते तथा ।
काकपादं तथा प्रोक्तं तालाङ्गानि च षड्विधम् ।। 627

[३]द्रुतस्य देवता शम्भुर्लघोर[४]द्रिपतेस्सुता ।
गौरीशिवौ तु [५]गुरुणि [३]प्लुते ब्रह्मादयस्त्रयः ।। 628

[६]हरिर्विरामके चैव शिवः काकपदे तथा । 628A

अथ तालषडङ्गानाम् आकारः

द्रुतस्तु वलयाकारो लघुरूर्ध्वशराकृतिः ।
गुरुर्वक्रधनुर्ज्ञेयः प्लुतस्य शिखरो गुरुः ।। 629

विरामस्त्वर्धचन्द्रस्स्यात्काकपाद्धंसपादवत् । 629A

172B

अथ तालषडङ्गानाम् अक्षरकालनिर्णयः

[१]विराम एकाक्षरस्य (स्यात्) कालोऽत्र स्याद्द्वयोर्द्रुतम् ।
[४]लघुश्चतुर्णामिष्टानां कालो [८]गुरुरिति स्मृतः ।। 630
[१२]प्लुतन्तु द्वादशानां स्यात्षोडशानान्तु [१६]काकपात् । 630A

(शार्ङ्गधराख्यग्रन्थेऽप्येवमेव)

एकमात्रो [१=४]लघुः प्रोक्तो [२=५]द्विमात्रश्च गुरुर्भवेत् ।
[३=१२]प्लुतस्त्रिमात्रको ज्ञेयः [४=१६]चतुर्मात्रस्तु काकपात् ।। 631
द्रुतस्स्याद[४=२]र्धमात्रस्तु [१=१]विरामः पादमात्रतः । 631A

अथ प्रकारान्तरेण दशोत्तरशततालनामानि

(सङ्गीतसङ्ग्रहे शिवतत्त्वरत्नाकरे च)

गीतं वाद्यञ्च नृत्यञ्च सर्वं ताले प्रतिष्ठितम् ।
न तालेन विना किञ्चित्तस्मात्तालस्य मुख्यता ।। 632
तकारात्ताण्डवं प्रोक्तं लकाराल्लास्यमुच्यते ।
तकारः शङ्करः प्रोक्तो लकारः पार्वती स्मृता ।। 633
शिवशक्तिसमायोगात्ताल इत्यभिधीयते ।
न तालेन विना गीतं न वाद्यं तालवर्जितम् ।। 634
न नृत्तं तालहीनं स्याद्रञ्जकस्स ततो मतः ।
अतः परं तालभेदा उदीर्यन्ते यथाक्रमम् ।। 635
शिवपञ्चाननोद्भूताः पञ्चतालाः प्रकीर्तिताः ।
सद्योजातमुखे चञ्चत्पुटतालस्समुद्गतः ।। 636
वामदेवमुखे चाचत्पुटतालस्समुत्थितः ।
अघोरे तु मुखे जातष्षट्पितामत्रिकस्तथा ।। 637

मुखे तत्पुरुषे जातस्सम्पद्वेष्टकसंज्ञकः ।
ईशानाख्यमुखे देवि ताल उद्धट्टसंज्ञकः ।। 638

तस्मादेते पञ्चतालाः प्रशस्ताः पातकापहाः । 638A

इति तालप्रशंसा

अथ तालनामानि

[१]चञ्चत्पुटश्चाच[२]त्पुटः षट्पिताम[३]त्रिकस्तथा ।
[४]सम्पद्वेष्टितमुद्धट्ट[५]श्चादि[६]तालश्च [७]दर्पणः ।। 639

[८]चञ्चरी [९]सिंहलीलश्च [१०]कन्दर्प[११]स्सिंहविक्रमः ।
[१२]श्रीरङ्गो [१३]रतिलीलाख्यो [१४]रङ्गतालश्च [१५]कञ्चुकः ।। 640

[१६]प्रत्यङ्गो [१७]गजलीलाख्य[१८]स्त्रिभिन्नो [१९]वीरविक्रमः ।
[२०]हंसलीलो [२१]वर्णभिन्नो [२२]राजचूडामणिस्तथा ।। 641

[२३]वनमाली [२४]वर्णतालस्तथा [२५]रङ्गप्रदीपकः ।
[२६]हंसनाद[२७]स्सिंहनादो [२८]मल्लिकामोदसंज्ञकः ।। 642

तथा [२९]शरभलीलाख्यो [३०]रङ्गाभरण एव च ।
ततस्तु[३१]रङ्गलीलाख्य[३२]स्सिंहनन्दनसंज्ञकः ।। 643

[३३]जयश्री[३४]र्विजयानन्दः [३५]प्रतितालो[३६]द्वितीयकः ।
[३७]मकरन्दः [३८]कीर्तितालो [३९]विजयो [४०]जयमङ्गलः ।। 644

[४१]राजविद्याधरश्चैव [४२]जयतालो [४३]हुडुक्ककः ।
[४४]निस्सारकाभिधश्चैव [४५]त्रिभङ्गी [४६]कोकिलप्रियः ।। 645

[४७]श्रीकीर्तिर्बिन्दु[४८]माली च [४९]समतालश्च [५०]नन्दकः ।
[५१]दुरीक्षणो[५२]मट्टकश्च [५३]ठ्यड्किका [५४]वर्णमाठ्किका ।। 646

[५५]अभिनन्दो [५६]रतिक्रीडा [५७]मल्लतालश्च [५८]दीपकः ।
[५९]अनङ्गलीलो [६०]विषमो [६१]नान्दी [६२]कुन्दो [६३]मुकुन्दकः ।। 647

[६४]सिंहविक्रीडितो [६५]लीला [६६]चतुस्तालश्च [६७]डोम्बलिः ।
[६८]अभङ्गो [६९]राजभेङ्कोलस्तथैव [७०]लघुशेखरः ।। 648

[७१]प्रतापशेखरश्चान्यो [७२]जगझम्प[७३]श्चतुर्मुखः ।
[७४]मुकुलः [७५]प्रतिमठ्यश्च [७६]अभयाख्य[७७]स्तृतीयकः ।। 649

[७८]रङ्गद्योतो [७९]राजतालः [८०]वसन्ततिलको [८१]रतिः ।
173A [८२]कारणाख्यश्च [८३]भगणः [८४]षट्तालो [८५]वर्धनाभिधः ।। 650

ततो [८६]वर्णयतिश्चैव [८७]राजनारायणस्तथा ।
[८८]चतुरश्र[८९]त्र्यश्र[९०]मिश्राः [९१]मदनः [९२]कुम्भतालकः ।। 651

[९३]लक्ष्मीतालश्च [९४]लक्ष्मीशो [९५]पार्वतीलोचनाभिधः ।
[९६]समो [९७]गरुडतालश्च ततः[९८]श्रीनन्दनाभिधः ।। 652

[९९]लीलाविलासतालोऽन्यो [१००]ललिताप्रियसंज्ञकः ।
[१०१]जनकश्चैव [१०२]विषमो [१०३]राजवर्धन [१०४]उत्सवः ।। 653

[१०५]खण्डश्च [१०६]पूर्णकङ्कालो [१०७]सगणो [१०८]मगणस्तथा ।
[१०९]मुद्रिकामठ्यकश्चैव [११०]जयश्चेति प्रकीर्तिताः ।। 654

दशोत्तरशतं तालाः प्रसिद्धा जगतीतले ।। 654A

173A/1

अथ ध्रुवादिप्रसिद्धसप्ततालस्वरूपादीनि

(सङ्गीतसङ्ग्रहे प्रसिद्धसङ्गीतरत्नाकरे च)

भानुवारे च पुष्यर्क्षे ध्रुवतालो व्यजायत ।
कर्किराशिर्देवगणोऽप्यजायोनिसमुद्भवः ।। 655

श्वेतवर्णो विशालाक्षः शुभ्रवस्त्रसमावृतः ।
रत्नमाल्यालङ्कृतश्च श्रीङ्कारं बीजमाश्रितः ।। 656

ब्राह्मीशक्तिसमायुक्तः कौण्डिन्यऋषिसंयुतः ।
विष्णुदैवतयुक्तश्चाप्यनुष्टुप्च्छन्दसान्वितः ।। 657

विप्रजातिसमुद्भूतष्षड्जस्वरसमाश्रितः ।
शृङ्गाररसपूर्णश्च प्लक्षद्वीपमुपाश्रितः ।। 658

त्र्यङ्गयुक्तो दिव्यलघु लघुद्वितयसम्मितः ।
इतीन्द्राक्षरकालस्स्यात् चतुरश्रगतिस्तथा ।। 659

स रि ग म । ग रि । स रि ग रि । स रि ग म ।

इति प्रथमध्रुवतालालङ्कारे चतुर्दशाक्षरकालः ।। १ ।।

(श्वेतवर्णः)

173B/1

अथ मठ्यतालस्वरूपादीनि

(सङ्गीतसङ्ग्रहे)

सोमवारे च हस्तर्क्षे मठ्यतालो व्यजायत ।
कन्याराशिर्देवगणस्तथा महिषयोनिजः ।। 660

श्यामवर्णो विशालाक्षो रक्तवस्त्रसमावृतः ।
मुक्तमालाविभूषश्चाप्योङ्कारं बीजमाश्रितः ।। 661

माहेश्वरीशक्तियुक्तो भरद्वाजर्षिसंश्रितः ।
अग्निदैवतसंयुक्तो बृहतीछन्दसा युतः ।। 662

ब्रह्मजातिश्चर्षभाख्यस्वरो रौद्ररसान्वितः ।
जम्बूद्वीपस्थितस्त्र्यङ्गो लघुद्रुतलघून्श्रितः ।। 663

इत्याशाक्षरकालस्स्यात् चतुरश्रगतिस्तथा ।। 663A

स रि ग रि । स रि । स रि ग म ।। २ ।।

इति द्वितीयमठ्यतालालङ्कारे दशाक्षरकालः ।। २ ।।

(श्यामवर्णः)

174A/1

अथ रूपकतालस्वरूपादीनि

(सङ्गीतसङ्ग्रहे)

कुजवारे मखाभे च तालोऽजायत रूपकः ।

सिंहराशिभवो रक्षोगणो मूषकयोनिजः ।। 664

रक्तवर्णो भीकराक्षो पीताम्बरसमावृतः ।

विद्रुमस्रग्विभूषाढ्यो रकारं बीजमाश्रितः ।। 665

कौमारीशक्तिसंयुक्तो गौतमर्षिविराजितः ।

भृङ्गिदैवतकस्त्रिष्टुप्च्छन्दा ब्राह्मणजातिजः ।। 666

गान्धारस्वरसंयुक्तः तथा वीररसान्वितः(श्रितः) ।

कुशद्वीपस्थितो द्व्यङ्गो द्रुतेन लघुनाञ्चितः ।। 667

इत्यङ्गाक्षरकालस्स्यात् चतुरश्रगतिस्तथा ।। 667A

स रि । स रि ग म ।

इति तृतीयकरूपकतालालङ्कारे षडक्षरकालः ।। ३ ।।

(रक्तवर्णः)

174A/2

अथ झम्पतालस्वरूपादीनि

(सङ्गीतसङ्ग्रहे)

बुधे च पूर्वफल्गुन्यां झम्पतालस्समुद्बभौ ।

सिंहराशिर्मर्त्यगणो मूषकीयोनिसम्भवः ।। 668

नीलवर्णः पङ्कजाक्षो विचित्रवसनान्वितः ।
हरिन्मणीमालिकाढ्यो मकारं बीजमाश्रितः ।। 669

वैष्णवीशक्तियुक्तश्च जमदग्निऋषिश्रितः ।
ब्रह्मादिदैवतश्चैव बृहतीच्छन्दसान्वितः ।। 670

वैश्यजातिर्मध्यमाख्यस्स्वरोद्भूतरसान्वितः(ञ्चितः) ।
शाल्मलीद्वीपवासी चाप्यङ्गत्रितयभासुरः ।। 671

समञ्चितश्चैव मिश्रलघुद्रुतविरामकैः ।
इत्याशाक्षरकालस्स्यादयं मिश्रगतिस्स्मृतः ।। 672

स रि ग । स रि सरि । ग । मा ।

इति तुरीयझम्पतालालङ्कारे दशाक्षरकालः ।। ४ ।।

(नीलवर्णः)

174B/1

अथ त्रिपुटतालस्वरूपादीनि

(सङ्गीतसङ्ग्रहे)

गुरुवारे च रुद्रर्क्षे त्रिपुटस्ताल उद्बभौ ।
युग्मराशिर्मर्त्यगणश्शुनकीयोनिसम्भवः ।। 673

पीतवर्णः पिङ्गलाक्षः स्वर्णांशुकसमावृतः ।
पुष्यरागविभूषाढ्योऽप्यकारं बीजमाश्रितः ।। 674

वाराहीशक्तियुक्तश्च काश्यपर्षिसमन्वितः ।
शिवादिदैवतोऽनुष्टुप्च्छन्दस्कः क्षत्रजातिजः ।। 675

पञ्चमस्वरगो हास्यरसः क्रौञ्चाद्यनूपजः ।
अङ्गत्रययुतत्र्यश्रलघुद्विद्रुतसम्मितः ।। 676

इत्यश्वाक्षरकालस्स्यादयं त्र्यश्रगतिस्स्मृतः ।। 676A

स रि ग । स रि । ग म ।

इति पञ्चमत्रिपुटतालालङ्कारे सप्ताक्षरकालः ।। ५ ।।

(पीतवर्णः)

175A/1

अथ अट्टतालस्वरूपादीनि

(सङ्गीतसङ्ग्रहे)

भृगुवारे च चित्रर्क्षे चाट्टतालस्समागमत् ।
कन्याराशिभवो रक्षोगणश्शार्दूलयोनिजः ।। 677

स्वर्णवर्णश्श्यामनेत्रो रक्तवर्णांशुकावृतः ।
हीरमालालङ्कृतश्चाप्याकारं बीजमाश्रितः ।। 678

माहेन्द्रीशक्तिकश्चात्रिऋषिष्षण्मुखदैवतः ।
उक्ताच्छन्दः शूद्रजातिः धैवतस्स्वरमाश्रितः ।। 679

भयानकरसश्चार्कद्वीपजोऽङ्गचतुष्कवान् ।
समाश्रितः खण्डलघुद्वन्द्वञ्चैव द्रुतद्वयम् ।। 680

इतीन्द्राक्षरकालस्स्यादयं खण्डगतिस्स्मृतः । 680A

स रि गा । सा रि गा । मा मा ।

इति षष्ठाट्टतालालङ्कारे चतुर्दशाक्षरकालः ।। ६ ।।

(स्वर्णवर्णः)

175A/2

अथ एकतालस्वरूपादीनि

(सङ्गीतसङ्ग्रहे)

मन्दवारे स्वातिभे च समभूदेकतालकः ।
तुलाराशिर्देवगणो महिषीयोनिसम्भवः ।। 681

धूम्रवर्णो नीलनेत्रश्चित्रवस्त्रसमावृतः ।
नीलमाणिक्यमालाढ्यो यकारं बीजमाश्रितः ।। 682

चामुण्डिकाशक्तियुक्तो वसिष्ठऋषिसंयुतः ।
पवमानाधिदेवश्च गायत्रीच्छन्दसान्वितः ।। 683

तथा ब्राह्मणजातीयो निषादस्वरसङ्गतः ।
बीभत्सरससंयुक्तः पुष्करद्वीपसंस्थितः ।। 684

एकाङ्गेन च सम्पन्नो लघुनैकेन सम्मितः ।
इत्यब्ध्यक्षरकालोऽयं चतुरश्रगतिस्स्मृतः ।। 685

स रि ग म ।

इति सप्तमैकतालालङ्कारे चतुरक्षरकालः ।। ७ ।।

(धूम्रवर्णः)

175B

अथ तालकालत्रयम्

(सङ्गीतरत्नाकरे)

आदौ विलम्बाख्यकालो द्वितीयो मध्यमाभिधः ।
द्रुतकालस्तृतीयस्तु तालकालास्त्रयस्स्मृताः ।। 686

अथ तालरागालङ्कारभेदाः

(भरतशास्त्रे)

[1]तालमन्दप्रसन्नाख्यो [2]मन्द्रतालप्रसन्नकः ।
[3]आवर्तकस्सं[4]विधाननामा [5]विधृतनामकः ।। 687

[6]व्यपलोलुकनामा च तथा [7]ढिल्लासिताभिधः ।
एते सप्तविधाः प्रोक्ताः रागालङ्कारनामकाः ।। 688

अथ मूर्च्छनाभेदनामानि

(शिवतत्त्वरत्नाकरे)

आदावुत्तर[१]मन्द्राख्या द्वितीया [२]रञ्जनी तथा ।
[३]उत्तरायतनाम्नी च शुद्ध[४]षड्जाभिधा परा ।। 689

पञ्चमी [५]मत्सरीनाम्नी चा[६]श्वक्रान्ता [७]समुद्गता ।
एतास्सप्तसमाख्याताष्षड्जग्रामस्य मूर्च्छनाः ।। 690

[१]सौवीरी [२]हरिणी [३]चाश्वा स्यात्कलो[४]पनताभिधा ।
स्याच्छुद्ध[५]मध्यमार्गी च तथा षष्ठी तु [६]पारवी ।। 691

सप्तमी [७]हृष्यकेत्येताः मध्यमग्राममूर्च्छनाः ।
[१]नन्दा [२]विशाला [३]सुमुखी तुरीया [४]चित्रकाभिधा ।। 692

पञ्चमी स्या[५]च्चित्रवती [६]सुखा[७]लापा च सप्तमी ।
एतास्सप्तविधाः प्रोक्ताः गान्धारग्राममूर्च्छनाः ।। 693

षड्जादिग्रामत्रितये मूर्च्छना एकविंशतिः । 693A

अथ सप्तस्वरारम्भकश्रुतिभेदाः

(विवेकचिन्तामणिरीत्या)

[१]निष्कला [२]गह्वरी [३]सर्वव्यापिनी [४]सकलाभिधा ।
तस्तुवांश[५]श्रुति[६]र्गूढा [७]सम्पूर्णा [८]मधुराभिधा ।। 694

[९]एकाक्षरी [१०]भृङ्गजातिः [११]स्वरांशाख्या च [१२]रेणुकी ।
[१३]प्रसन्ना [१४]वर्तकी [१५]पांशनाम्नी च [१६]ललिताभिधा ।। 695

[१७]भाषाङ्ग्याख्याप्य[१८]लङ्कारिण्यभिधा [१९]पूर्णिका तथा ।
[२०]परेङ्गिता [२१]चावलिश्च [२२]रञ्जकीश्रुतिरित्यपि ।। 696

सङ्गीतश्रुतिभेदास्तु द्वाविंशतिरुदाहृताः ।

अथ तन्त्रीवाद्यभेदाः

(विवेकचिन्तामणिरीत्या)

[१]परिवादिनिका चैव ततो [२]रावणहस्तकः ।। 697

तत[३]स्तुम्बुरवीणाख्यः [४]सारङ्गी [५]काश्यपी तथा ।

[६]कूर्मकी [७]चित्रिका [८]रुद्रवीणा वै [९]किन्नरी तथा ।। 698

[१०]आकाशवीणा [११]कुब्जक्यैल[१२]कुलाष्टाभिधा परा ।

[१३]विपञ्चिकान्त[१४]र्वीणा च [१५]ब्रह्मवीणाप्य[१६]लावनी ।। 699

[१७]चित्रघोषावली चैव तथा [१८]चकनवल्लकी ।

[१९]तिसती [२०]चरबाबुश्च [२१]स्वरवीणाभिधा परा ।। 700

[२२]अथानादविधा चेति कर्णलोचनसङ्ख्यकाः ।

तन्त्रीवाद्यप्रभेदाः स्युः प्रसिद्धा जगतीतले ।। 701

अथ वीणासप्ततन्त्रीनामानि

(सङ्गीतरत्नाकरे)

[१]सारणी [२]पञ्चमी [३]मन्द्रश्चा[४]नुमन्द्रोऽ[५]नुसारिणी ।

[६]पार्श्वसारणुका [७]ठीविर्वीणातन्त्र्यभिधा क्रमात् ।। 702

अथ तम्बुरतन्त्रीनामभेदाः

(सङ्गीतरत्नाकरे)

[१]मन्द्रा [२]चैवानुमन्द्रा च [३]तारकं [४]चानुतारकम् ।

[५]पञ्चमं [६]सारणी चैव तथा [७]चैवानुसारणी ।। 703

एवं तुम्बुरवाद्यस्य तन्त्रीनामानि सप्त वै ।। 703A

अथ तत्तत्करस्थितवीणाविशेषनामानि

(सङ्गीतसङ्ग्रहे)

विश्वावसोस्तु [1]बृहती तुम्बुरोस्तु [2]कलावती ।
नारदस्यापि [3]महती सरस्वत्यास्तु [4]कच्छपी ।। 704

176A

अथ गानभेदत्रयम्

(सङ्गीतरत्नाकरे)

प्रथमं घनगानं च द्वितीयं नयगायनम् ।
तथा तृतीयं देशीयं गानभेदास्त्रयस्स्मृताः ।। 705

अथ रागरीतित्रयम्

(सङ्गीतरत्नाकरे)

आदावौडवनामा च द्वितीया षाडवाभिधा ।
सम्पूर्णाख्या तृतीया च त्रिविधा रागरीतयः ।। 706

अथ सङ्गीतालङ्कारस्थायिनामानि

(शिवतत्त्वरत्नाकरे)

प्रसन्नाद्याभिधश्चैव प्रसन्नान्त्याभिधस्तथा ।
प्रसन्नाद्यन्तकाभिख्यः क्रमरेचितनामकः ।। 707

प्रसन्नमध्यनामा च प्रस्ताराख्यस्तु षष्ठकः ।
सप्तमस्तु प्रसादाख्यश्चैते सप्तविधास्तथा ।। 708

एवं क्रमेण सङ्गीतालङ्कारस्थायिनो मताः ।। 708A

अथ सङ्गीताङ्गानि

(शिवतत्त्वरत्नाकरे)

[१]नाद[२]श्श्रुति[३]स्स्वरो [४]ग्रामो [५]मूर्च्छना च [६]क्रियाङ्गकम् ।
[७]वर्णकोऽ[८]न्तर्भाषिका च [९]भाषाङ्गं [१०]गमकं तथा ।। 709

[११]तानो[१२]जातिश्च [१३]रागाङ्गम् [१४]उपाङ्गं [१५]रागनामकम् ।
[१६]भाषा [१७]विभाषा[१८]लङ्कारः इत्यष्टादशधा स्मृताः ।। 710

सङ्गीताङ्गप्रभेदास्तु प्रतीताः गायकोत्तमैः ।

अथ गायकसंज्ञाविशेषः

(सङ्गीतसङ्ग्रहे)

यकलो यमलो बृन्दो गायकास्त्रिविधास्स्मृताः ।। 711

तत्र यकलगायकलक्षणम्

एको गानं करोत्येव यकलः कथ्यते बुधैः ।

यमलगायकलक्षणम्

गानं द्वितीयसहितो यमलः परिकीर्तितः ।। 712

बृन्दगायकलक्षणम्

बहुभिः सहगानन्तु करोति स च बृन्दकः ।

अथ गायकोत्तमलक्षणानि

(शिवतत्त्वरत्नाकरे)

प्रवीणश्शब्दविद्यायां तथालङ्कारपद्धतौ ।। 713

तथा शास्त्रेषु कुशलो लोकव्यापारकोविदः ।
गीतशास्त्रेषु निष्णातस्स्वरलक्षणलक्ष्यवित् ।। 714

रागरागाङ्गभाषासु क्रियासु च विचक्षणः ।
कर्ता सर्वप्रबन्धानां धातुमात्राविचक्षणः ।। 715

स्रष्टा च सर्वरीतीनां देशभाषाविशारदः ।
तालमानक्रियादक्षो निर्भयः प्रतिभान्वितः ।। 716

स्वरपाठप्रयोगेषु प्रवीणः पदबन्धने ।
श्रेष्ठो वाग्गेयकारोऽयम् उत्तमोत्तम उच्यते ।। 717

गुणैः कैश्चिद्विहीनोऽपि धातुमात्राविचक्षणः ।
उत्तमस्स तु विज्ञेयो गीतशास्त्रविशारदैः ।। 718

अभ्यासेन विना यत्तु रागाणां रक्तिकारकम् ।
शरीरेण सहोत्पन्नं शारीरं तत्प्रचक्षते ।। 719

चम्पकेषु यथा गन्धः कान्तिर्मुक्ताफलेष्वपि ।
यथेक्षुदण्डे माधुर्यं शारीरे श्राव्यता तथा ।। 720

अन्यजन्मकृताभ्यासाज्ज्ञानयोगाच्छिवार्चनात् ।
शारीरं प्राप्यते पुंभिः अभ्यासान्नैव लभ्यते ।। 721

शिक्षको भावकश्चैव रञ्जको रसिकस्तथा ।
अपरः कुटिकाराख्यः पञ्चधा गायकास्स्मृताः ।। 722

कृतं वाग्गेयकारेण श्रुतं गृह्णात्यनुक्तकम् ।
सविस्तरं सावधानः शिक्षाकारस्स कथ्यते ।। 723

176B रसहानौ रसं धत्ते निर्भावे भावमानयेत् ।
रागं करोति वैदग्ध्यात् भावकस्सोऽभिधीयते ।। 724

श्रोतॄणां हृदयं ज्ञात्वा तेषां चित्तानुसारतः ।
गायन् रञ्जयते यस्तु स रञ्जक इति स्मृतः ।। 725

स्निग्धामात्मश्रुतिं श्रुत्वा भृशमानन्दभाग्भवेत् ।
पुलकाञ्चितसर्वाङ्गो गाता च रसिकस्स्मृतः ।। 726

परगीतानुकारं यो ध्वनिचेष्टादिसंयुतम् ।
सम्यक् प्रकुरुते दक्षः कुटिकारस्स कथ्यते ।। 727

स्वरवर्णं च तालं च युक्तं यो घटयेत्त्रयम् ।
शोभनध्वनिसंयुक्तः सकण्ठो गायको हि सः ।। 728

यथाशास्त्रप्रयोगेण मार्गं देशीयमेव च ।
यो गायति विना दोषैः कथ्यतेऽसौ क्रियापरः ।। 729

गायकध्वनिगुणाः

वेणुवीणासमैर्नादैः रक्तोऽसौ ध्वनिरिष्यते ।
कोकिलस्वनसङ्काशो मधुरो ध्वनिरुच्यते ।। 730

उच्चस्थानेऽपि यश्श्राव्यः स्निग्धो ध्वनिरसौ मतः ।
अकृशो निबिडो यस्तु स्वरोऽसौ ध्वनिरिष्यते ।। 731

दूरस्थश्श्रूयते यस्तु वृन्दमध्यस्थितोऽपि वा ।
स माधुर्यगुणोपेतः श्राव्यकोऽसौ ध्वनिर्वरः ।। 732

स्थानत्रयेऽपि यश्श्राव्यः शोभनो लक्षणान्वितः ।
ध्वनीनामुत्तमः प्रोक्तो ध्वनिस्स्थानकशोभनम् ।। 733

गायकमहागुणाः

शारीरञ्च ध्वनिर्मेधाः प्रौढिर्गमककौशलम् ।
तालज्ञानमभीतिश्च गातुस्सप्त महागुणाः ।। 734

अथ गायकाऽधमनामानि

(सङ्गीतसङ्ग्रहे)

सन्दष्टदोषी चोद्घुष्टदोषी सीत्कारदोषयुक् ।
अनुनासिकदोषी च करहीनत्वदोषयुक् ।। 735

वितालदोषी कपिलादोषी कम्पितदोषयुक् ।
करालदोषयुक्काकस्वरदोषयुतस्तथा ।। 736

विनिमीलितदोषी च स्थानभ्रंशाच्च दोषयुक् ।
अव्यवस्थितदोषी च एकोनाभिधदोषयुक् ।। 737

शङ्किताभिधदोषी च तथा साम्बकदोषयुक् ।
प्रसारदोषी चाव्यक्तदोषी मिश्रकदोषयुक् ।। 738

अपस्वराख्यदोषी च भीतिदोषसमन्वितः ।
बकिदोषी च विरसदोषी चान्यकदोषयुक् ।। 739

वक्रीदोषी चेति पञ्चविंशतिर्गायकाधमाः । 739A

एतेषां लक्षणानि

(सङ्गीतसङ्ग्रहे)

सन्दश्य दशनान् सर्वांश्चरन्निव पदावलिम् ।
यो गायति स विज्ञेयः सन्दष्टो गीतनाशकः ।। १ ।। 740

विरहादौ वीररसं व्यञ्जयन्मत्तभावकः ।
उद्घुष्यति क्रूरतरं उद्घुष्टोऽसौ निगद्यते ।। २ ।। 741

मुहुरुच्छ्वासनिश्वाससीत्कारपरिगर्जितैः ।
कासैर्निष्ठ्यूतिसंयुक्तः सीत्कारी गायकाधमः ।। ३ ।। 742

नासाद्वारगतैर्नादैः कठोराव्यक्तवर्णकम् ।
गानं करोति यो मर्त्यः कथ्यते सोऽनुनासिकः ।। ४ ।। **743**

विहस्तः कम्पयुक्तश्च प्रोन्नमय्य निजं शिरः ।
ऊर्ध्वं विलोकयन्गायेत् करहीनस्स गद्यते ।। ५ ।। **744**

177A तालकालक्रियामानमज्ञात्वा लयवर्जितम् ।
यो गायति स तु प्रोक्तो वितालो गायकाधमः ।। ६ ।। **745**

वेगेन स्वरसन्दर्भक्रमम् अज्ञानतस्तु यः ।
त्यक्त्वा न्यूनाधिकं गायेत्कपिलो गायकाधमः ।। ७ ।। **746**

त्वरया गानकाले तु कम्पयन्वै निजां तनुम् ।
विकृतं यस्तु गायेद्वै कम्पितो गायकाधमः ।। ८ ।। **747**

व्यादाय वदनं यस्तु करालध्वनिना युतः ।
गीतं गायति विज्ञेयः कराली स निराकृतः ।। ९ ।। **748**

काकस्वरसमो यस्य स्वरः कर्णकठोरकः ।
गानकाले भवेदुक्तस्स काकी निन्दितो भृशम् ।। १० ।। **749**

निमील्य नयनद्वन्द्वम् अपश्यन्नग्रतः स्थितान् ।
गायेन्निन्द्यतमं यस्तु विज्ञेयस्स निमीलितः ।। ११ ।। **750**

श्रुतिहीनं स्वरं कुर्वन् अप्राप्तस्थानकत्रयः ।
स्थानभ्रष्टस्स विज्ञेयः गायकेष्वतिनिन्दितः ।। १२ ।। **751**

व्यवस्थितन्तु यद्गीतं यः करोत्यव्यवस्थितम् ।
अव्यवस्थितनामासौ निन्दितो गायको बुधैः ।। १३ ।। **752**

कुर्वन्नर्धविहीनन्तु पद्यवर्णपदादिकम् ।
यो गायति स एकोनः कथ्यते गायकाधमः ।। १४ ।। **753**

कम्पमानो ध्वनिर्यस्य शङ्कया गीतिकर्मणि ।
शङ्कितस्स तु विज्ञेयो निन्दितो ध्वनिकोविदैः ।। १५ ।। 754

घनतुल्यध्वनिर्गायन् ऊर्ध्ववक्त्रोऽक्षरैस्स्खलन् ।
हीनस्वरेण संयुक्तः स साम्बक इति स्मृतः ।। १६ ।। 755

प्रसार्य गात्रं हस्तौ च गीते चाप्यविचक्षणः ।
गायन्मानाधिकं यस्तु प्रसारीति स गद्यते ।। १७ ।। 756

गद्गदध्वनिना युक्तोऽप्यव्यक्तं यस्तु गायति ।
अव्यक्त इति सम्प्रोक्तो गायकैर्निन्दितो हि सः ।। १८ ।। 757

उक्तमार्गमतिक्रम्य घनतानेषु कल्पनम् ।
कृत्वा गायति यो मर्त्यो मिश्रको गायकाधमः ।। १९ ।। 758

कृत्वा स्वरविपर्यासं गानावसर एव यः ।
मर्त्यो गायति स ज्ञेयः अपस्वर इतीरितः ।। २० ।। 759

न्यूनाधिका श्रुतिर्यस्य षड्जादिषु विभाव्यते ।
स भीतो निन्दितो ज्ञेयो गायको रागनाशकः ।। २१ ।। 760

कृत्वा तु तुम्बिकाकारं फुल्लगल्लयुगं नरः ।
यो गायति बकी नामा गायकाधम उच्यते ।। २२ ।। 761

शृङ्गारवीरप्रमुखैः रसैश्च परिवर्जितम् ।
यो गायति स वै ज्ञेयो विरसो गायकाधमः ।। २३ ।। 762

ग्रीवायां यस्य फाले च सिराबन्धः प्रदृश्यते ।
घोणोत्फुल्लारुणे नेत्रे सोऽन्यको गायकाधमः ।। २४ ।। 763

अत्यर्धं कन्धरां वक्रां कृत्वा गीतञ्च गायते ।
समं गातुं न जानाति स वक्री कथ्यतेऽधमः ।। २५ ।। 764

अथ सामगाचार्याः

(सामवेदे प्रभावल्याञ्च)

[१]राणायनिस्सात्य[२]मुग्रिः [३]कुर्वासा [४]भागुरिस्तथा ।
[५]गौर्गुण्डी [६]गर्गसावर्णिः भगवा[७]नौपमन्यवः ।। 765

[८]कालारो [९]वर्षगण्यश्च [१०]शालिहोत्रश्च [११]जैमिनिः ।
तथा [१२]कुधुमिनिश्चैव तथा [१३]गौर्गुलवीति च ।। 766

177B त्रयोदशविधैश्चैवं सामगाचार्य उत्तमैः ।
परिज्ञेयस्सामवेदे सामगानपरायणैः ।। 767

अथ एकोनपञ्चाशत्तानाः

(अस्मत्कृतसङ्ख्यारत्नकोशव्याख्याप्रभावल्याम्)

[१]सर्वतोभद्रतानश्च [२]ब्रह्मयज्ञाभिधः परः ।
तथा[३]श्वक्रान्तततानश्च [४]प्राजापत्याभिधस्तथा ।। 768

[५]सावित्र्याख्यो [६]नागयक्षतानस्सर्पाय[७]नाख्यकः ।
[८]बर्हितानश्चाभ्यु[९]दयतानस्सभरि[१०]तानकः ।। 769

[११]सौभाग्यक्रतुतानश्च [१२]वशीकरणतानकः ।
[१३]त्रैलोक्यमोहनाभिख्यः [१४]कठाख्यस्सेन[१५]नामकः ।। 770

[१६]गोदोहनाख्यो [१७]वज्राख्यो [१८]वैनतेयाभिधः परः ।
[१९]अग्निष्टोमाभिधो [२०]वाजपेयाख्यश्चेषु[२१]नामकः ।। 771

[२२]कामदाख्य[२३]श्शङ्खचूडतानोऽव[२४]भृथनामकः ।
[२५]शान्तिकृन्नामक[२६]स्सूर्यक्रान्ताख्यो [२७]भैरवाभिधः ।। 772

[२८]इडातानो [२९]रथक्रान्तततानः [३०]पुष्पिकृदाह्वयः ।
[३१]पौण्डरीकाभिधो [३२]राजसूयाख्यो [३३]रात्रिनामकः ।। 773

[३४]महाव्रताख्य[३५]श्चित्राख्यः [३६]सौत्रामण्यभिधः परः ।
[३७]अश्वमेधाभिधो [३८]विष्णुक्रान्ताख्यः [३९]सोमनामकः ।। 774

[४०]उच्चाटनाख्यश्च [४१]बहुवर्णाख्या[४२]ङ्गिरसाभिधौ ।
[४३]अश्वप्रतिग्रहाख्यश्च [४४]पौर्णमास्यभिधस्तथा ।। 775

[४५]दीक्षातानो [४६]गजक्रान्ततानः [४७]सिद्धिकृदाह्वयः ।
[४८]रौद्राख्यो [४९]वीरकन्दर्पकुशतानसमाह्वयः ।। 776

इति तानस्तथैकोनपञ्चाशद्विध ईरितः ।
ज्ञेयो बुधैश्च सङ्गीतरत्नाकरनिबन्धने ।। 777

अथ भरताचार्यनामानि

(भरतशास्त्रसङ्ग्रहे)

[१]सदाशिव[२]श्शिवो [३]ब्रह्मा [४]भरतः [५]कश्यपोऽ[६]र्जुनः ।
[७]विशाखिलो [८]दत्तिलश्च [९]तुम्बुरु[१०]र्नारदो [११]गुरुः ।। 778

[१२]आञ्जनेयो [१३]मातृगुप्तो [१४]रावणो [१५]नन्दिकेश्वरः ।
[१६]कम्बलोऽ[१७]श्वतरो[१८]रम्भा [१९]शार्दूलो [२०]भट्ट[२१]कोहलौ ।। 779

[२२]आदिदेवश्चा[२३]र्चिदेवो [२४]मतङ्गो [२५]यष्टि[२६]शङ्करौ ।
[२७]विश्वावसु[२८]श्चित्रसेनः [२९]उद्भटो [३०]लोलटाभिधः ।। 780

[३१]दुर्गाशक्ति[३२]स्सोमनाथो [३३]रुद्रसेनश्च [३४]भोजराट् ।
[३५]भारतीयः [३६]कीर्तिधरो [३७]जगदेकमहीपतिः ।। 781

[३८]व्याख्याकरश्चा[३९]भिनवगुप्तो वै [४०]पाकशासनः ।। 781A

अथ नाट्यवर्ज्यस्त्रीलक्षणानि

(भरतसङ्ग्रहे)

[१]अतिस्थूला च [२]पुष्पाक्षी [३]स्वरहीना च [४]वामना ।
[५]लम्बस्तनी चाति[६]कृशा [७]लम्बोष्ठी [८]दीर्घदन्तिनी ।। 782

[९]कुब्जा[१०]त्युच्चा [११]केशहीना [१२]विरूपा [१३]चपलात्मिका ।
[१४]रोगिणी [१५]तुन्दिला [१६]कृष्णाप्य[१७]तिरक्ताप्य[१८]पस्वरा ।। 783

[१९]गानाभ्यासविहीना च [२०]कुण्डिलीपरिवर्जिता ।
[२१]कृष्णाङ्गुलिः [२२]पिङ्गकेशी [२३]चाक्षरज्ञानवर्जिता ।। 784

[२४]वामहस्तस्वभावा च नाट्यवर्ज्यस्त्रियो मताः । 784A

अथ नाट्ययोग्यस्त्रीलक्षणानि

(शिवतत्त्वरत्नाकरे भरते च)

[१]सुविभक्ताङ्गवैचित्र्या [२]घनस्तननितम्बिनी ।
नृत्तवादित्रगीतेषु [३]कुशला [४]दीर्घलोचना ।। 785

[५]तारतम्यविशेषज्ञा [६]रूपौदार्यगुणान्विता ।
[७]जितश्रमा [८]बहुप्राज्ञा [९]सुशिक्षितगतिक्रमा ।। 786

[१०]नाट्याङ्गलक्षणज्ञा च सततं [११]प्रियवादिनी ।
178A [१२]उक्तिप्रत्युक्तिचतुरा [१३]रञ्जकत्वगुणान्विता ।। 787

[१४]नातिदीर्घा [१५]नातिह्रस्वाप्य[१६]रोगा [१७]सुमुखी तथा ।
[१८]नातिस्थूला [१९]नातिकृशा [२०]रागसम्पत्समन्विता ।। 788

[२१]सम्यग्भूषणभूषाढ्या मण्डलेषु [२२]विचक्षणा ।
गुरुदेवद्विजातीनां [२३]सपर्यासक्तमानसा ।। 789

२४मनोधर्मवती २५तालभेदज्ञा २६निर्मलाङ्गिनी ।
२७रसाभिनयभावादिकुशला च २८विचक्षणा ।। 790

एवं गुणयुता नारी नाट्ययोग्या च रञ्जिका । 790A

अथ नर्तनसूत्रधारलक्षणम्

(भरते)

सर्वप्रयोगकुशलः सुरेखो विजितेन्द्रियः ।
प्राज्ञस्तालयाभिज्ञो गीतशास्त्रेषु कोविदः ।। 791

पात्रसङ्क्रमणोपायकुशलः सत्कुलोद्भवः ।
चार्वङ्गहारनिपुणः मण्डलेषु विचक्षणः ।। 792

नानादेशीयनृत्यज्ञो मत्सरेण विवर्जितः ।
आतोद्यभेदनिपुणो नानाभिनयकोविदः ।। 793

एवंविधगुणो नाट्ये सूत्रधारः प्रकीर्तितः । 793A

अथ रङ्गस्थले पात्राणां मेलनक्रमः

(भरते)

रङ्गमध्ये स्थिते पात्रे वामभागे नटोत्तमः ।
दक्षिणे तालधारी तु पार्श्वयोस्तु मृदङ्गवान् ।। 794

तयोर्मध्ये गीतकारी तत्पृष्ठे श्रुतिमान् भवेत् ।
लास्यारम्भे तु पात्राणां रङ्गस्थाने स्थितिक्रमः ।। 795

अथ नाट्यारम्भे पूर्वरङ्गक्रमः

(नन्दिभरते)

सूत्रधारमनुसृत्य गायकाः तालमर्दलधराः श्रुतिप्रदाः ।
तेऽपि भाविनटनानुकूलतः पूर्वरङ्गमुपघोषन्त्यथ ।। 796

अथ नाट्यारम्भकाले वारभेदेन पुष्पाञ्जलियोग्यपुष्पभेदाः

(भरतशास्त्रे)

भानुवारे [१]जपापुष्पं सोमे [२]पुन्नागपुष्पकम् ।
भौमवारे [३]द्रोणपुष्पं [४]केतकीकुसुमं बुधे ।। **797**

गुरौ [५]चम्पकपुष्पं च भृगौ [६]जात्याख्यपुष्पकम् ।
[७]बकुलं मन्दवारे च रव्यादिषु यथाक्रमम् ।। **798**

पुष्पाञ्जलेस्तु योग्यानि नर्तकीहस्तसम्पुटे ।

अथ नाट्याङ्गकार्याणि

(भरते)

[१]पीठकं [२]कूटमानं च [३]प्रचुरं च [४]कलासिकम् ।। 799

[५]कैयुडुश्च [६]मरालश्चाप्य[७]ङ्गरेखा च [८]झक्किणी ।
[९]कडकट्टु[१०]र्जोगिणी च [११]चारमानञ्च [१२]मण्डलम् ।। 800

[१३]चालीयं [१४]नृत्तचारी च [१५]शब्दं [१६]कौतं च [१७]नत्रकम् ।
[१८]नृत्तञ्च [१९]तुरुपु[२०]र्नेरुः [२१]वसराभिधमित्यपि ।। 801

एकविंशतिसङ्ख्यानि नाट्याङ्गानि महीतले ।

अथ नाट्यचेष्टाभेदः

(अस्मत्कृतसङ्ख्यारत्नकोशव्याख्याप्रभावल्याम्)

[१]विद्युद्भ्रान्तिर[२]पक्षेपः [३]पुरक्षेपोऽ[४]ङ्घ्रिताडिता ।। 802

[५]दण्डपात[६]स्सूच्य[७]विद्धा [८]भ्रमर्या[९]न्दोलितं तथा ।
[१०]चमरी [११]चोर्ध्वजानुश्च [१२]विक्षेपो [१३]हरिणप्लुतम् ।। 803

178B [१४]जङ्घालं [१५]घनमालातिः [१६]जङ्घावर्तक इत्यपि ।
नाट्यचेष्टाः षोडशधा भरते समुदाहृताः ।। 804

अथ नाट्याभिनययोग्याङ्गानि

(शिवतत्त्वरत्नाकरे)

[१]शिरः [२]करः [३]कटि[४]र्वक्षः [५]पार्श्व[६]श्चरण इत्यपि ।
नाट्याभिनययोग्यानि षडङ्गानि क्रमेण तु ।। **805**

अथ नाट्योपाङ्गानि

(शिवतत्त्वरत्नाकरे)

[१]भ्रुवौ [२]नेत्रे [३]नासिका च [४]चुबुकं [५]चाधरं तथा ।
[६]गण्डस्थलं चेति नाट्योपाङ्गानि षडिमानि वै ।। **806**

अथ नाट्यप्रत्यङ्गानि

(शिवतत्त्वरत्नाकरे)

[१]ग्रीवा [२]बाहु[३]श्चोदरं च [४]ऊरु[५]र्जङ्घा च [६]पृष्ठकम् ।
षट्सङ्ख्यानि प्रवक्ष्यन्ते नाट्यप्रत्यङ्गकानि तु ।। **807**

अथ नर्तकीस्थानकभेदाः

(भरतशास्त्रे)

[१]आयतस्थानकं चावहिताख्यं [२]स्थानकं तथा ।
[३]अश्वक्रान्ताभिधं चैव स्थानकं [४]चागतागतम् ।। **808**

[५]वलितस्थानकं चैव [६]मोटकस्थानकं ततः ।
[७]विनिवर्तितकं चेति स्थानकानि च सप्त वै ।। **809**

अथ नर्तकीपादचारिगतिभेदाः

(भरते सङ्गीतरत्नाकरे च)

[१]गतिर्वलनचार्याख्या [२]गतिश्चङ्क्रमणाभिधा ।
तथा [३]सरणचारी च गतिः [४]कुट्टनचारिका ।। **810**

तथा [५]लुण्ठितचारी च [६]गतिर्लोलकचारिका ।
गतिर्विषमसञ्चार[७]चार्याख्या सप्तमी मता ।। **811**

नर्तकीपादचार्याख्या गतिस्सप्तविधाभिधा । **811A**

अथ कुण्डल्याख्यनाट्यगतिविशेषनामानि

(भरते)

वालवरसेक्रमः

आदौ [१]हंसगतिश्चैव [२]मयूरगतिरित्यपि ।
ततस्तु [३]लावुकगतिः [४]आतापिगतिरित्यपि ।। 812

अन्या च [५]कुक्कुटगतिः ततो [६]गजगतिस्तथा ।
अन्या त्वश्वगतिः सप्तविधा नाट्यगतिर्मता ।। 813

अथ नर्तकीसंयुतहस्तभेदाः

(नन्दिभरते)

[१]चतुरश्रः [२]पुष्पपुटहस्तश्च [३]स्वस्तिकोऽ[४]ञ्जलिः ।
[५]कर्तरीस्वस्तिकश्चैव [६]डोलाख्य[७]स्तिलकाभिधः ।। 814

[८]वर्धमानस्त्व[९]वहितः [१०]पताकः [११]कलशाभिधः ।
[१२]उत्तानवञ्चितश्चैव [१३]पक्षवञ्चित[१४]वैष्णवम् ।। 815

[१५]नागबद्धस्तथो[१६]त्सङ्गः चैवं भरतशास्त्रके ।
तथैव षोडशविधः संयुतो हस्त ईरितः ।। 816

अथ नर्तक्याः असंयुतहस्तभेदाः

(नन्दिभरते)

[१]पताक[२]स्त्रिपताको[३]र्ध्वपताकः [४]कर्तरीमुखः ।
[५]मयूराख्योऽ[६]र्धचन्द्रस्स्यात् [७]अरालः [८]शुकतुण्डकः ।। 817

[९]मुष्टिश्च [१०]शिखराभिख्यः [११]कपित्थः [१२]कटकामुखः ।
[१३]सूचीहस्तः [१४]पद्मकोशः [१५]बाण[१६]स्सर्पशिरास्तथा ।। 818

[१७]मृगशीर्ष[१८]स्सिंहमुखो [१९]लाङ्गूल[२०]श्चालपल्लवः ।
[२१]चतुरो [२२]भ्रमरश्चैव [२३]हंसास्यो [२४]हंसपक्षकः ।। 819

[२५]सन्दंशो [२६]मुकलश्चैव [२७]ताम्रचूड[२८]स्त्रिशूलकः ।
[२९]ऊर्णनाभिश्चेति नाट्ये हस्ताः प्रोक्तास्त्वसंयुताः ।। 820

अथ नर्तक्यभिनयदृष्टिभेदाः

(भरतसङ्ग्रहे)

[१]समा प्रलोकि[२]ताख्या च [३]स्निग्धा [४]शृङ्गारबन्धुरा ।
[५]उल्लोकिता[६]द्भुता [७]तृप्ता [८]विस्मिता [९]करुणान्विता ।। 821

179A [१०]भयानका [११]विषण्णा च [१२]साची [१३]वीररसान्विता ।
[१४]द्रुता [१५]रौद्रा [१६]दूरदृष्टिः [१७]इङ्गिताख्या [१८]विलोकिता ।। 822

[१९]वितर्किता [२०]शङ्किता चाप्य[२१]भितप्ता[२२]वलोकिता ।
[२३]शून्या [२४]हृष्टा [२५]तथोग्रा च [२६]विभ्रान्ता [२७]चैव मीलिता ।। 823

[२८]शान्ता च [२९]सूचनादृष्टिः [३०]लज्जिता [३१]मलिना तथा ।
[३२]त्रस्ता [३३]म्लाना च [३४]मुकुला[३५]कुञ्चिता चैव [३६]विप्लुता ।। 824

[३७]अनुवृत्ता[३८]र्धमुकुला [३९]जिह्माख्या[४०]काशनामिका ।
[४१]विकोशा [४२]मदिरा चैव [४३]हृद्या च [४४]ललिताभिधा ।। 825

चतुश्चत्वारिंशदेताः नर्तकीदृष्टयो मताः । 825A

अथ शृङ्गारचेष्टानामानि

(अस्मत्कृतसङ्ख्यारत्नकोशव्याख्याप्रभावल्याम्)

[१]हावो[२]भावश्च [३]हेला च [४]माधुर्यं [५]किलकिञ्चितम् ।
[६]लीला [७]धैर्यं [८]विलासश्च [९]विच्छित्ति[१०]र्विभ्रमस्तथा ।। 826
[११]मोट्टायितं [१२]कुट्टिमितं [१३]ललितं च [१४]कुतूहलम् ।
[१५]बिब्बोक[१६]श्चकितं [१७]हासो [१८]विकृतं चेति कीर्तिताः ।। 827
काव्यप्रकाशे शृङ्गारचेष्टाष्टादशधा स्फुटम् । 827A

अथ मृगाभिनयनामानि

(पूर्वोक्तप्रभावल्याम्)

[१]शरभाभिनयश्चासि[२]धेनुकाभिनयस्तथा ।
[३]करिण्यभिनयो [४]नूँत्लगजाभिनय [५]आश्वकः ।। 828
[६]महाव्याघ्रश्च [७]पुरुषमृगाभिनय[८]वानरौ ।
[९]बैडालो [१०]व्याघ्र्यभिनयः [११]कामधैनव[१२]दैग्गजौ ।। 829
[१३]वाराहाभिनयस्सर्व[१४]मृगाभिनय इत्यपि ।
चतुर्दशविधो नाट्ये मृगाभिनय ईरितः ।। 830

अथ सुपर्ववाद्यनामानि

(पूर्वोक्तप्रभावल्याम्)

[१]झर्झरी [२]झल्लरी [३]गर्भी[४]भेरी च [५]पटहस्तथा ।
[६]काहली च [७]विषाणञ्च [८]घण्टा[९]तालश्च [१०]डिण्डिमः ।। 831
[११]मर्दलो [१२]वीरण[१३]श्शङ्खो [१४]गोमुखी [१५]मुरली तथा ।
[१६]नागस्वरश्च [१७]पणवः [१८]चित्रिणी [१९]जयकाहली ।। 832

सुवर्णवाद्यन्तु नवदशधा परिकीर्तितम् ।
श्रीनारायणसंवादे विज्ञेयं विबुधोत्तमैः ।। 833

अथ नर्तकीपादकिङ्किणीलक्षणम्

(भरतशास्त्रसङ्ग्रहे)

सार्धैकयवमानं स्यादोतप्रोतं तथैव च ।
तन्मध्ये जिम्हिका प्रोक्ता यवैकपरिमाणकः ।। 834

वलयाकारसम्पन्नमेवं लक्षणसंयुतम् ।
तदादौ रन्ध्रसम्पन्ना किङ्किणीत्यभिधीयते ।। 835

किङ्किण्याञ्च चतुष्कोणं तदन्ते स्याच्च गोलकम् ।
सप्तकोणं चतुष्कोणं चैककोणं तथैव च ।। 836

सप्तकोणं चैककोणं रम्भाद्यासु प्रदृश्यते ।
किङ्किणीं कनकेनाथ ताम्रेण रजतेन वा ।। 837

कांस्येन वा यथाशक्ति कुर्यात्तु घुटिकान्तराम् ।
सुस्वराश्च सुरूपाश्च सूक्ष्माः नक्षत्रसन्निभाः ।। 838

बद्धाश्च नीलसूत्रेण ग्रन्थिभिश्चापि पादयोः ।
शतं वा द्विशतं वापि बध्नीयान्नाट्यकर्मणि ।। 839

किङ्किणीवदने वाणी तन्मध्ये कमलालया ।
179B तदादौ गिरिजा प्रोक्ता शङ्करानन्दकारिणी ।। 840

तस्मात्सर्वप्रयत्नेन वाद्ये नृत्ये विशेषतः ।
मणिबन्धे पादमूले धारयेच्छास्त्रकोविदः ।। 841

किङ्किणीबन्धनक्रमः

तदादौ प्रार्थना -

वाणीलक्ष्मीशैलसुतादेवतां नीलसूत्रिकाम् ।
शतग्रन्थिसमायुक्तां किङ्किणीं प्रणमाम्यहम् ।। **842**

किङ्किणीस्तु समं बध्वा द्विशतग्रन्थिसंयुताः ।
तदादौ देवतां ध्यात्वा नत्वा रङ्गं प्रवेशयेत् ।। **843**

अथ मृदङ्गनिर्माणक्रमः लक्षणं च

(शिवतत्त्वरत्नाकरे)

मर्दलाभिधवाद्यस्य नृत्यविद्योपयोगिनः ।
स्वरूपं वर्ण्यते सम्यगिदानीं शास्त्रसम्मतम् ।। 844

चन्दनन्तु द्विजातीनां क्षत्राणां रक्तचन्दनम् ।
खदिरो वैश्यजातीनाम् इतरेषां तथेतरे ।। 845

नीरसौषरभूजाताः जीर्णाः वाताहतोत्तराः ।
निर्भिन्नाः परितो गर्भे वृक्षा वर्ज्यास्तु मर्दले ।। 846

मेदोन्मितं जराक्रान्तं छिन्नं काकमुखाहतम् ।
अग्निधूमहतं जीर्णं वर्ज्यं चर्म च मर्दले ।। 847

निर्दोषभाजकाष्ठेन मृदङ्गः क्रियते वरः ।
अङ्गुलैरेकविंशत्या कृतायामन्तरापृथुः ।। 848

चतुर्दशाङ्गुलं वामं वक्त्रमस्य प्रकल्पयेत् ।
त्रयोदशाङ्गुलं दक्षं पिण्डं त्वर्धाङ्गुलं भवेत् ।। 849

एकाङ्गुलाधिके कुर्यात् वक्त्रयोश्चर्मणी घने ।
चत्वारिंशच्च रन्ध्राणि तयोः प्रान्ते पृथक् पृथक् ।। 850

व्यवधानं भवेदेषां अन्तराङ्गुलमङ्गुलम् ।
सव्येऽनुक्रमयोगेन रन्ध्रकेषु क्षिपेत् क्रमात् ।। 851

नीविकां कर्करमयीं तेषु रन्ध्रेषु निक्षिपेत् ।
मृदङ्गमध्ये बध्नीयात् त्रिभिस्सेवनकैस्तथा ।। 852

कुर्याद्गोमूत्रिकाबन्धक्रमं बन्धद्वयेन च ।
कुण्डलीद्वितयं प्रान्ते कक्ष्याबन्धाय कल्पते ।। 853

कक्ष्यां निवेश्य तत्रैव सव्ये द्विगुणितां नयेत् ।
साङ्गुलद्वितयं प्रान्ते बन्धनं स्यान्निरन्तरम् ।। 854

भक्तेन भस्ममिश्रेण मर्दितेन पुनः पुनः ।
चिक्कणेन मुखे वामे कुर्यान्मार्जनकर्म च ।। 855

पिण्डिकां पूरिकाकारसंमिताकृतिधारिणीम् ।
किञ्चिन्मात्रेण चान्येन वक्त्रं दक्षं प्रलेपयेत् ।। 856

अनेनैव भवेन्नादो मृदङ्गस्य मनोहरः ।
मुखयोर्बोहणं दत्वा वादयित्वा नन द्वयम् ।। 857

गिडदामिति वामन्तु गडदामिति दक्षिणम् ।
एवं कुर्यान्मर्दलन्तु सम्यक्पूर्वोक्तरीतितः ।। 858

पुरा मुरासुरं हत्वा भगवान्भक्तवत्सलः ।
तत्कलेबरमादाय मर्दलं कृतवान्भुवि ।। 859

अथ मृदङ्गधारिलक्षणम्

(भरतसङ्ग्रहे)

180A जितश्रमः तालशास्त्रनिपुणो विजयी सदा ।
शक्तःस्थावरवाद्यादौ श्रुतिमेलविचक्षणः ।। 860
गीतनृत्तानुकूलो यः स हि मार्दङ्गिकोत्तमः ।। 860A

मृदङ्गधारणकाले प्रार्थना

अत्रैव -

सदानन्दितचण्डीशं नन्दिकेश्वरदैवतम् ।
तद्धिद्धादिस्वराद्यङ्गं मृदङ्गं प्रणमाम्यहम् ।। 861

अथ तालनिर्माणक्रमः

(शिवतत्त्वरत्नाकरे)

कांस्येन तालयुग्मं स्यादङ्गुलत्रयसम्मितम् ।
वर्तुलं मध्यतो निम्नं भवेदङ्गुलमात्रकम् ।। 862

गुञ्जाप्रमाणविवरम् अङ्गुलद्वयविस्तृतम् ।
यवप्रमाणपिण्डञ्च श्लक्ष्णमन्योन्यसन्निभम् ।। 863

तस्य पट्टाञ्चलाग्राणि रन्ध्रे प्रक्षिप्य रज्जुवत् ।
यथा रन्ध्रान्न निर्यायाद्ग्रन्थिं दद्यात्तदग्रतः ।। 864

संवेष्ट्य तर्जनीं वामां अङ्गुष्ठेन प्रपीड्य च ।
कार्यस्तिर्यङ्मुखस्तालः तालमध्ये प्रयत्नतः ।। 865

कनिष्ठिकानामिकामध्याः पाणिशाखाः प्रसारयेत् ।
तेन तालाग्रदेशेन ताडयेन्मध्यतोऽपरा ।। 866

लघुगुर्वादिभिर्वान्यैः वादयेद्बहुभङ्गिभिः ।
एवं कुर्यात्कांस्यतालयुग्मं शास्त्रोक्तवर्त्मना ।। 867

कटकामुखहस्तेन वादयेत्तालधारकः ।

अथ तालधारलक्षणम्

(भरतसङ्ग्रहे)

तालज्ञः शीघ्रहस्तश्च ध्वनिमार्गविचक्षणः ।। 868

तौर्यत्रिकविशेषज्ञः सर्वभाषाविशारदः ।
शुद्धदेश्यादिभेदज्ञः तेषां नृत्तविशेषवित् ।। 869

पाठाक्षरव्यग्रहस्तः प्रसन्नवदनाम्बुजः ।
स्वेदभेदविनिर्मुक्तः तालधारी कृती भवेत् ।। 870

तालधारणकाले प्रार्थना

अत्रैव -

ब्रह्मविष्णुमहेशाननारदानिलदैवतम् ।
शिवशक्तिद्वयाकारं कांस्यं तालं नमाम्यहम् ।। 871

अथ रागालापनकालः - सूर्योदयादारभ्य पुनस्सूर्योदयपर्यन्तं गातव्यरागनामानि

(सङ्गीतरत्नाकरे सङ्गीतसङ्ग्रहे च)

भैरवो मालवाभिख्यः गौलो रामकलिस्तथा ।
मल्हरीनामको गुण्डक्रियाघूर्जरिनामकः ।। 872

बिल्हरी जोगिसावेरी रागः पन्तुवरालिका ।
तथा मङ्गलकौशिक्याख्यो रागश्च वरालिका ।। 873

असावेरी च सावेरी रागश्चेति यथाक्रमम् ।
सूर्योदयात्समारभ्य गातव्याः प्रहरावधि ।। 874

अथ द्वितीययामे

शुद्धसावेरिका तोडीरागः सारङ्गनामकः ।
स्याद्बृन्दावनसारङ्गो रागस्स्यान्मध्यमावती ।। 875

श्रीरागो मणिरङ्गुश्च वसन्ताख्यः ततः परम् ।
वसन्तभैरवीरागोऽप्यठाणा सुरटिस्तथा ।। 876

क्रमान्मध्याह्नपर्यन्तं ज्ञेया रागा विचक्षणैः । 876A

अथ तृतीययामे

भैरवीराग आनन्दभैरवीराग एव च ।
हुशेनीनामको रागः नीलम्बर्यभिधस्तथा ।। 877

काम्बोजिका यदुकुलकाम्बोजी रीतिगौलकः ।
केतारगोलको रागः शङ्कराभरणाभिधः ।। 878

नवरोजश्च केताररागश्चेति यथाक्रमम् ।
एते रागास्तु गातव्याः तृतीयप्रहारावधिः ।। 879

अथ चतुर्थयामे

कल्याणी च मुखारी च रागः सौराष्ट्रनामकः ।
रागो धनासरीनामा दरबारुसमाह्वयः ।। 880

कापीरागश्शाहनाख्यो द्विजावन्त्यभिधः परः ।
रागो नाटीकुरञ्जाख्यो नायकीराग एव च ।। 881

नाटीरागस्तथा गौरीरागः पार्वीसमाह्वयः ।
यमुनाख्यो गौलपन्तु रागश्चेति यथाक्रमम् ।। 882

रागास्सूर्यास्तपर्यन्तं गातव्याः गानकोविदैः ।

अथ रात्रौ प्रथमयामे

मोहनाख्यश्चारभी च पूर्वकल्याणिकाभिधः ।। 883

रागो हम्मीरकल्याणी श्यामकल्याणिकाभिधः ।
यमुनाकल्याणिका च कमाचुश्च ततः परम् ।। 884

तथा सुरटिमल्हारीरागश्चेति यथाक्रमम् ।
रात्रौ प्रथमयामान्तं रागा गेयास्तु गायकैः ।। 885

अथ रात्रौ द्वितीययामे

सैन्धवी देवगान्धारी नादनामक्रिया तथा ।
रागो ब्यागडनामा च कन्नडाख्यः ततः परम् ।। 886

तथैव छाया नाटी च रागा ह्येते यथाक्रमम् ।
रात्रौ द्वितीययामान्तं गातव्या गानकोविदैः ।। 887

अथ रात्रौ तृतीययामे

स्यात्पुन्नागवराली च घण्टारागस्ततः परम् ।
आहरीनामको रागो धन्यासीनामकोऽपरः ।। 888
रात्रौ तृतीययामान्तम् एते रागाः शुभप्रदाः ।। 888A

अथ रात्रौ चतुर्थयामे

मत्तकोकिलरागश्च कलकण्ठाख्यरागकः ।
फर्जुरागश्च ललितरागः पञ्चमनामकः ।। 889

ललितापञ्चमाभिख्यो रागो हिन्दोलनामकः ।
बिभासुरागो चाली च भूपालीनामकः परः ।। 890

देशाक्षरी च विख्यातो निशायां तुर्ययामकः ।
आरभ्य सूर्योदयान्तम् एते रागाः शुभावहाः ।। 891

गायकानां हि सङ्केतं तथानुभवमेव च ।
समाश्रित्यैष सम्प्रोक्तो रागाणां कालनिर्णयः ।। 892

अथ सूर्यांशचन्द्रांशसम्भूतरागाः - रागालापकालाश्च

(शिवतत्त्वरत्नाकररीत्या लिख्यन्ते)

दिवाद्ययामे देशाक्षी भैरवः फलमञ्जरी ।
भूपाली साहुरी देवक्रिया घूर्जरसम्भवा ।। 893

वेलावली द्वितीये तु कुरञ्जी शुभकौशिकी ।
कुण्डी वराली धन्यासी बङ्गालाख्यो वसन्तकः ।। 894

181A ललिताथ तृतीये तु यामे जीमूतरञ्जनी ।
चाली चान्दोलिकारामक्रिया गुण्डक्रियाभिधः ।। 895

मल्हारी देशिकाराख्यो भल्लारी शुद्धभैरवी ।
तुर्ययामे मालविका छायागौलाख्यरागकः ।। 896

श्रीरागः पूर्वगौली च सारङ्गो रीतिगौलकः ।
कर्नाटी गौलको रागः स्यान्नारायणगौलकः ।। 897

रक्तहंसी माहुरी च तथा सालगभैरवी ।
रागो रञ्जिकरागश्च गातव्या गायकोत्तमैः ।। 898

एते सूर्यांशसम्भूताः सायङ्काले तु निन्दिताः ।
प्रगायति दिवा यो हि स नरस्सुखमेधते ।। 899

शुद्धनट्टा सालगाख्यनट्टा शुद्धवरालिका ।
छायावरालिका चैव द्राविडाख्यवरालिका ।। 900

देशी नागवराली च माधुर्यं बालिका तथा ।
मल्हारी च तथा छाया गौडी कर्नाटकाह्वया ।। 901

गौडी मालवगौडी च रीतिरामक्रिया तथा ।
छायारामक्रियारङ्गच्छाया सर्ववरालिका ।। 902

कर्नाटाह्वयवङ्गोलसहिताः चन्दिरांशजाः ।
रात्रावेते प्रगातव्याः तस्य श्रीरतुला भवेत् ।। 903

अत्रोक्तेतररागाणां न वेलानियमः क्वचित् ।
अवेलारागमाकर्ण्य तस्य दोषप्रशान्तये ।। 904

ईशानञ्च हरिं स्मृत्वा मध्यमादीन् प्रयोजयेत् ।
देवताविषये गीतं पुण्यगीतं च यद्भवेत् ।। 905

अध्यात्मं चैव यद्गानं तथा तत्पापनाशनम् ।
विवाहसमये गानं देवतास्तुतिपूर्वकम् ।। 906

अवेलारागमाकर्ण्य न दोषः परिकीर्तितः ।
सर्वेषामिह रागाणां रागिणीनां च सर्वशः ।। 907

रङ्गभूमौ नृपाज्ञायां कालदोषो न विद्यते ।

अथ अपूर्वरागाणां नामानि

(सङ्गीतसङ्ग्रहे)

[१]वनस्पति[२]र्भानुमती [३]मोहना [४]पूर्णचन्द्रिका ।। 908

[५]कनकाङ्गी [६]मानवती [७]भोगी च [८]कनकाम्बरी ।
[९]सामन्त[१०]स्साम [११]जुञ्जोटः [१२]धेनुका [१३]कोकिलप्रिया ।। 909

[१४]मनोरञ्जनिकारागो [१५]मान्दीरागो [१६]मनोरमा ।
[१७]श्रीरञ्जनी च [१८]टक्का च [१९]शुद्धदेशी च [२०]मारवः ।। 910

[२१]सैन्धवी [२२]कोकिलरवो [२३]मालवश्री[२४]र्जुजावलिः ।
[२५]घनश्यामलरागश्च [२६]रूपवत्यभिधः परः ।। 911

[२७]गुम्भकाम्बोजिकारागो [२८]जगन्मोहनकाभिधः ।
[२९]सुरसिन्धु[३०]स्सूर्यकान्तः स्याद्राग[३१]स्सुप्रदीपिका ।। 912

[३२]हंसध्वनिश्च [३३]झेङ्कारध्वनिः वै [३४]चित्तमोहिनी ।
[३५]जयन्तश्री[३६]र्भिन्नषड्जो [३७]भिन्नपञ्चमरागकः ।। 913

[३८]झेङ्कारभ्रमरीरागो रागो वै [३९]पूर्णपञ्चमः ।
[४०]वकुलाभरणाख्यश्च [४१]नागगान्धारिकाभिधः ।। 914

[४२]सेनाग्रणी[४३]स्तनूकीर्ती रागश्च [४४]नटभैरवी ।
[४५]हरिकाम्बोजिका [४६]राकाचन्द्रिकाऽ[४७]मृतवाहिनी ।। 915

[४८]हनूमत्तोडिकादीरः [४९]शङ्कराभरणाभिधः ।
रागश्च [५०]पूर्णललिता तथा[५१]ऽमृतलहर्यपि ।। 916

181B

[५२]छायातरङ्गिणीरागो [५३]जयनारायणाभिधः ।
[५४]चिन्तामणिश्च [५५]कनकवसन्तो [५६]रविचन्द्रिका ।। 917

[५७]मायातरङ्गिणीरागो [५८]रागस्सारस्वताभिधः ।
[५९]माञ्जी च [६०]सरसाङ्गी च तथैवेश[६१]मनोहरी ।। 918

[६२]रत्नपञ्जररागश्च तथा [६३]राममनोहरी ।
[६४]सरस्वती-मनोहर्याह्वानो [६५]हैमवती परा ।। 919

[६६]कोला [६७]कलावती चैव [६८]मायूरी च [६९]भुजङ्गिका ।
[७०]सिंहरागश्च [७१]कल्लोलो रागो वै [७२]षष्ठमञ्जरी ।। 920

[७३]हटकाम्बोजिकारागः तथैवो[७४]दयचन्द्रिकः ।
[७५]रामकेल्याख्यरागश्च पक्षिपर्वतसङ्ख्यकाः ।। 921

एते रागाः समाख्याताः यथासम्भवतो मताः ।
अपूर्वाश्शास्त्रसिद्धाश्च रागाश्चान्येऽप्यनन्तकाः ।। 922

अथ सम्पूर्णरागषाडवरागऔडवरागाणां कालफलनिर्णयः

(शिवतत्त्वरत्नाकरे)

आयुर्धर्मो यशो बुद्धिः धनं धान्यं बलं शुभम् ।
राज्याभिवृद्धिस्सन्तानः पूर्णरागे फलं भवेत् ।। 923

सङ्ग्रामे रूपलावण्यं विरहो गुणकीर्तनम् ।
षाडवेन प्रगातव्यं लक्षणं चरितं तथा ।। 924

व्याधिनाशे शत्रुनाशे भयशोकविनाशने ।
दुःस्थिते चैव सन्तापे मङ्गलाशिषि संयुते ।। 925

औडवेन प्रगातव्यं क्षामे च ग्रहमोक्षणे । 925A

अथ नाट्यपदानि

(अस्मत्कृतसङ्ख्यारत्नकोशव्याख्याप्रभावल्याम्)

[१]प्रत्याहतं [२]विसृष्टं च [३]निश्शब्दं [४]शब्दताडनम् ।
[५]तलसञ्चलनं चैव [६]मुण्डितं चा[७]ग्रमु[८]ग्रकम् ।। 926

[९]ऊर्ध्वं [१०]पार्श्वं [११]समं [१२]पृष्ठम् इति नाट्यपदं स्मृतम् ।
भरते द्वादशविधं विज्ञेयं विबुधोत्तमैः ।। 927

अथ रूपकाणि

(प्रभावल्याम्)

ईहामृगः प्रकरणं व्यायोगो नाटकं डिमः ।
वीथी समवकारोऽङ्को भाणः प्रहसनं त्विति ।। 928

रूपकं दशधा काव्यप्रकाशे समुदीरितम् । 928A

अथ मुखसन्ध्यङ्गानि

(प्रभावल्याम्)

[१]उपक्षेपः [२]परिकरः [३]परिन्यासो [४]विलोभनम् ।
[५]उद्भेदः [६]करणं [७]प्राप्तिः [८]विधानं [९]परिभावना ।। 929

[१०]भेदो [११]युक्ति[१२]स्समाधानम् इति द्वादशधेरितम् ।
काव्यप्रकाशे विज्ञेयं मुखसन्ध्यङ्गमुत्तमैः ।। 930

अथ प्रतिमुखसन्ध्यङ्गानि

(प्रभावल्याम्)

[१]उपन्यास[२]श्शमो [३]वर्णसंहारः [४]पर्युपासनम् ।
[५]विधूतं च [६]विलासश्च [७]निरोधः [८]परिसर्पणम् ।। 931
[९]नर्मद्युतिः [१०]प्रगमनं [११]वज्रं [१२]पुष्पं च [१३]नर्म च ।
इति काव्यप्रकाशे तु त्रयोदशविधं स्मृतम् ।। 932
विज्ञेयं च प्रतिमुखसन्ध्यङ्गं विबुधोत्तमैः । 932A

अथ गर्भसन्ध्यङ्गानि

(प्रभावल्याम्)

[१]अभूताहरणं [२]मार्गः [३]क्रमो [४]रूपं च [५]सम्भ्रमः ।
[६]आक्षेपश्च [७]तथोद्योगः [८]तोटकं [९]चानुमानकम् ।। 933
182A [१०]सङ्ग्रह[११]श्चोदाहरणं [१२]तथाधिबलमित्यपि ।
नाटके द्वादशविधं गर्भसन्ध्यङ्गमीरितम् ।। 934

अथ विमर्शसन्ध्यङ्गानि

(प्रभावल्याम्)

[१]अपवादश्च [२]सम्फेटो [३]विद्रवश्च [४]द्रवस्तथा ।
[५]निरोधनं च [६]शक्तिश्च [७]व्यवसायः [८]प्रसङ्गकः ।। 935
[९]प्ररोचनं च [१०]चलनं [११]द्युति[१२]रादानमेव च ।
तथा [१३]विचलनं चेति त्रयोदशविधं स्मृतम् ।। 936
विमर्शसन्ध्यङ्गमपि ज्ञेयं काव्यप्रकाशके । 936A

अथ निर्वहणसन्ध्यङ्गानि

(प्रभावल्याम्)

१सन्धि२र्विरोधो ३ग्रथनं ४निर्णयः ५पर्युपासनम् ।
६आनन्दश्च ७प्रसादश्च ८समयश्चा९भिभाषणम् ।। 937

१०पूर्वभावः ११कृतिश्चैव १२प्रशस्ति१३रुपगूहनम् ।
१४उपसंहार इत्येवं चतुर्दशविधं तथा ।। 938

काव्यादर्शे निर्वहणसन्ध्यङ्गं परिकीर्तितम् । 938A

अथ प्रहसनाङ्गानि

(अलङ्कारशास्त्रे)

१स्थितपाद्यं २गेयपदं ३सैन्धवं ४पुष्पगन्धिका ।
५उक्तप्रत्युक्त६मासीनं ७उत्तमोत्तमकं तथा ।। 939

८प्रभेदकं ९त्रिमूढं च १०द्विमूढमिति च क्रमात् ।
दश प्रहसनाङ्गानि ह्यलङ्कारे परिस्फुटम् ।। 940

अथ वीथ्यङ्गानि

(प्रभावल्याम्)

१उद्घात्यका२वलगिते ३प्रपञ्च४स्त्रिगतं ५छलम् ।
६वाक्के७ल्यधिबलं ८गण्डम् ९अवस्कन्दित१०नालिके ।। 941

११असत्प्रलाप१२व्याहार१३मृदवानीति कीर्तितम् ।
काव्यप्रकाशे वीथ्यङ्गं त्रयोदशविधं स्मृतम् ।। 942

अथ वागारम्भाः

(प्रभावल्याम्)

[1]आलापश्च [2]विलापश्च [3]सँल्लापश्च [4]प्रलापकः ।
[5]अपलापश्चा[6]नुलाप[7]स्सन्देश[8]स्त्वतिदेशकः ।। 943

[9]अपदेश[10]श्चोपदेशो [11]निर्देशो [12]व्यपदेशकः ।
वागारम्भा द्वादशधा नाटके परिकीर्तिताः ।। 944

अथ नाटकवर्ज्यव्यापाराः

(अलङ्कारे)

[1]अम्बरग्रहणं [2]युद्धं [3]स्नानं [4]चाप्यनुलेपनम् ।
[5]राष्ट्रबाधा [6]देशबाधा [7]दूराध्वा [8]सुरतं तथा ।। 945

[9]भोजनं चैव [10]संरोधो व्यापारास्तु दशाप्यमी ।
नाटकाभिनये वर्ज्यास्त्वलङ्कारे प्रकीर्तिताः ।। 946

अत पदगतदोषाः

(प्रभावल्याम्)

[1]क्लिष्टत्वं [2]च्युतसंस्कारो [3]ग्राम्यत्वं [4]चाप्रयुक्तता ।
[5]गूढार्थकत्वं [6]पारुष्यम् [7]अन्यार्थत्वं [8]निरर्थता ।। 947

[9]अश्लीलत्वं [10]चाविमृष्टविधेयांशत्वमेव च ।
[11]असामर्थ्यम् [12]अथापुष्टार्थत्वं [13]सन्दिग्धता तथा ।। 948

[14]अप्रतीतिकता चैवम् [15]अप्रयोजकता तथा ।
[16]विरुद्धमतिकृत्त्वं च [17]नेयार्थत्वं तथेत्यपि ।। 949

काव्यप्रकाशे च पदगतदोषा उदाहृताः ।
विज्ञेयाः सप्तदशधा काव्यलक्षणवेदिभिः ।। 950

अथ अर्थगतदोषाः

(प्रभावल्याम्)

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[१]अपार्थत्वं [२]व्यर्थता च [३]तथैकार्थत्वमेव च ।
[४]ससंशयत्वं [५]भिन्नत्वं [६]पारुष्यम[७]तिमात्रता ।। 951

[८]अपक्रमत्वं [९]वैरस्यं [१०]न्यूनौपम्यं [११]विरुद्धता ।
[१२]असदृक्षोपमत्वं च [१३]हेतुशून्यत्वमेव च ।। 952

[१४]तथाधिकोपमत्वं च [१५]निरलङ्कारता तथा ।
[१६]अश्लीलता [१७]सहचरच्युतत्वं च तथैव हि ।। 953

[१८]अप्रसिद्धोपमत्वं चेत्यष्टादशविधः स्मृतः ।
काव्यप्रकाशेऽर्थगतदोषो ज्ञेयो मनीषिभिः ।। 954

अथ वाक्यदोषाः

(प्रभावल्याम्)

[१]क्रमभ्रंशो [२]विसन्धित्वं [३]शब्दहीनत्वमेव च ।
[४]व्याकीर्णत्वं [५]पौनरुक्त्यं [६]वाक्यसङ्कीर्णता तथा ।। 955

[७]न्यूनौ[८]पम्यमपूर्णत्वं [९]भिन्नलिङ्गत्वमेव च ।
[१०]विभिन्नवचनत्वं च [११]समाप्तपुनरात्तता ।। 956

[१२]छन्दोभग्नं तु [१३]सम्बन्धवर्जितत्वं तथैव च ।
[१४]अधिकौपम्यमस्थान[१५]समानत्व[१६]मरीतिता ।। 957

[१७]पतत्प्रकर्षता [१८]वाच्यवर्जितत्वमतः परम् ।
[१९]यतिभ्रंशोऽ[२०]शरीरत्वं तथा [२१]प्रक्रमभग्नता ।। 958

[२२]विसर्गलुप्तता [२३]वाक्यगर्भितत्वं तथैव च ।
[२४]तथाधिकपदत्वं चेत्येवं काव्यप्रकाशके ।। 959

चतुर्विंशतिधा वाक्यदोषश्च परिकीर्तितः । 959A

अथ काव्यगुणाः

(प्रभावल्याम्)

[१]श्लेषश्च [२]सुकुमारत्वम् [३]अर्थव्यक्ति[४]रुदात्तता ।
[५]माधुर्यं [६]समता [७]कान्तिः [८]प्रेयस्त्वं च [९]सुशब्दता ।। 960
[१०]ओजः [११]प्रसाद[१२]श्चौदार्यम् [१३]ऊर्जितत्वं च [१४]विस्तरः ।
[१५]सौक्ष्म्यं [१६]समाधि[१७]र्गाम्भीर्यं [१८]सङ्क्षेपो [१९]भाविकं तथा ।। 961
[२०]प्रौढिः [२१]प्रीति[२२]स्सम्मितत्वं [२३]गतिरुक्ति[२४]रितीरिता ।
चतुर्विंशतिधा काव्यगुणः काव्यप्रकाशके ।। 962

अथ महाकाव्यवर्णनानि

(प्रभावल्याम्)

[१]समुद्रो [२]नगरं [३]युद्धं [४]ऋतु[५]श्चन्द्रोदयस्तथा ।
[६]विप्रलम्भो [७]विवाहश्च [८]द्यूतं [९]सूर्योदयो [१०]गिरिः ।। 963
[११]रत्युत्सवश्च [१२]मन्त्रश्च [१३]नायकाभ्युदयस्तथा ।
[१४]प्रयाणं च [१५]जलक्रीडा [१६]कुमारोदय एव च ।। 964
[१७]मधुपानं [१८]तथोद्यानम् इत्यष्टादशधा तथा ।
काव्यप्रकाशे च महाकाव्यवर्ण्यं प्रकीर्तितम् ।। 965

अथ नवरसाः

(अलङ्कारे)

[१]शृङ्गार[२]वीर[३]करुणाः [४]अद्भुतो [५]हास्यनामकः ।
[६]भयानकश्च [७]बीभत्सरसो [८]रौद्रश्च [९]शान्तकः ।। 966
एते नव रसाः प्रोक्ताः स्फुटं काव्यप्रकाशके । 966A

अथ नवरसस्थायिभावाः

(अलङ्कारे)

शृङ्गारे तु [१]रतिः स्थायी वीरे [२]चोत्साह एव च ।
करुणे चैव [३]शोकस्स्यादद्भुते [४]विस्मयो मतः ।। 967

हास्ये [५]हासस्तथा स्थायी भयं चैव [६]भयानके ।
बीभत्से च [७]जुगुप्सा स्याद्रौद्रे [८]क्रोधः प्रकीर्तितः ।। 968

[९]शमः स्थायी शान्तरसे शृङ्गारादिरसेष्वमी ।
स्थायिभावा नव प्रोक्ताः क्रमात्काव्यप्रकाशके ।। 969

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अथ शृङ्गारादिनवरसेषु व्यभिचारिभावाः

(शिङ्गभूपालीये अलङ्कारे च)

[१]निर्वेदश्च [२]विषादश्च [३]ग्लानि[४]र्दैन्यं [५]श्रमो [६]मदः ।
[७]गर्व[८]स्त्रासश्च [९]शङ्का च [१०]व्याधि[११]रुन्मत्तता तथा ।। 970

[१२]अपस्मृतिस्तथाऽऽ[१३]वेगो [१४]मृतिभाव[१५]स्स्मृति[१६]र्धृतिः ।
[१७]मोहो [१८]व्रीडा तथाऽ[१९]लस्यम् [२०]अवहित्था [२१]तथोग्रता ।। 971

[२२]जाड्यं [२३]चिन्ता [२४]वितर्कश्च [२५]मति[२६]र्हर्षश्च [२७]चापलम् ।
[२८]अमर्षश्च [२९]तथौत्सुक्यम् [३०]असूया [३१]सुप्तिरेव च ।। 972

[३२]निद्रा चैव [३३]प्रबोधश्च शृङ्गारादिरसेष्वपि ।
त्रयस्त्रिंशदमी भावाः सम्प्रोक्ताः व्यभिचारिणः ।। 973

अथ शृङ्गाररससात्त्विकभावाः

(अलङ्कारे)

[१]स्तम्भ[२]प्रलय[३]रोमाञ्चाः [४]स्वेदो [५]वैवर्ण्य[६]वेपथू ।
[७]अश्रु वै[८]स्वर्यमित्यष्टौ शृङ्गारे सात्त्विका मताः ।। 974

अथ अवस्थाः

(अस्मत्कृतसङ्ख्यारत्नकोशव्याख्याप्रभावल्याम्)

[१]चक्षुःप्रीति[२]र्मनस्सङ्गः [३]कृशता [४]जागरोऽ[५]रतिः ।
[६]अन्त[७]ह्रीत्याग[८]सङ्कल्पाः [९]मूर्च्छा [१०]चोन्माद इत्यपि ।। 975
अवस्था दशधा चैवम् अलङ्कारे प्रकीर्तिताः । 975A

अथ स्त्रीजातिभेदाः

(रतिरहस्ये)

पद्मिनी हस्तिनी चैव शङ्खिनी चित्रिणी तथा ।
स्त्रीजातयश्चतस्रोऽमूः प्रोक्ता रतिरहस्यके ।। 976

अथ स्त्रीणामवान्तरजातिभेदाः

(रतिरहस्ये)

मृगीजातिश्च बडवाजातिश्च हरिणीत्यपि ।
स्त्रीणां वात्स्यायने प्रोक्ताः तिस्रोऽवान्तरजातयः ।। 977

अथ पुरुषजातिभेदाः

(रतिरहस्ये)

[१]भद्रो [२]दत्तः [३]कूचिमारः [४]पाञ्चालश्चेति च क्रमात् ।
पुंजातयश्चतस्रोऽमूः प्रोक्ता रतिरहस्यके ।। 978

अथ पुरुषावान्तरजातिभेदाः

(रतिरहस्ये)

[१]शशजातिश्चा[२]श्वजातिः [३]वृषजातिरिति क्रमात् ।
पुरुषाणान्तु कक्कोले तिस्रोऽवान्तरजातयः ।। 979

अथ प्रबन्धनायकचतुष्टयनामानि

(अलङ्कारे)

[1]धीरोदात्तो नायकश्च ततो [2]धीरोद्धतो मतः ।
तथैव [3]धीरललितो [4]धीरशान्त इति क्रमात् ।। 980

प्रबन्धनायकास्त्वेते चत्वारोऽलङ्कृतौ मताः । 980A

अथ प्रबन्धनायकावान्तरभेदाः

(लक्षणशास्त्रे)

[1]नायकश्च [2]तथैवोपनायकः [3]प्रतिनायकः ।
त्रयोऽवान्तरभेदास्स्युः नायकानान्तु लक्षणे ।। 981

अथ नायकचतुष्टयम्

(अलङ्कारे)

[1]अनुकूलो [2]दक्षिणश्च [3]धृष्टश्च [4]शठ इत्यपि ।
चत्वारो नायकास्त्रीणाम् अलङ्कारे प्रकीर्तिताः ।। 982

अथ उपनायकचतुष्टयनामानि

(अलङ्कारे)

[1]विटो [2]विदूषक[3]श्चेटः [4]पीठमर्द इति क्रमात् ।
183B नायकानां सहायास्तु चत्वारश्चोपनायकाः ।। 983

अथाष्टविधनायिकानामानि

(अलङ्कारे)

[1]स्वाधीनपतिका चैव [2]कलहान्तरिता तथा ।
[3]खण्डिता [4]विप्रलब्धा च तथा [5]प्रोषितभर्तृका ।। 984

[६]विरहोत्कण्ठिता चैव तथा [७]वासकसञ्ज्ञिका ।
[८]तथाभिसारिका चेति नायिका ह्यष्टविधाः स्मृताः ।। 985

अथाष्टविधनायिकासहायचेटीनामानि

(अलङ्कारे)

[१]प्रातिवेशिनिकी [२]चेटी [३]शिल्पिनी [४]लिङ्गिनी [५]सखी ।
[६]धात्रेयी च तथा [७]दूती [८]दासी चेति क्रमादमूः ।। 986
नायिकानां सहायास्स्युः अष्टचेट्यस्त्वलङ्कृतौ । 986A

अथ स्त्रीकलास्थानानि

(रतिरहस्यरीत्या लिख्यन्ते)

[१]अङ्गुष्ठस्त्वार्तवदिने द्वितीये [२]चरणस्तथा ।
[३]गुल्फस्थानं तृतीये स्यात् [४]जानुस्थानं तुरीयके ।। 987
पञ्चमे [५]जघनस्थानं [६]नाभिस्थानन्तु षष्ठके ।
[७]वक्षःस्थलं सप्तमे स्यात् [८]स्तनस्थानं तथाष्टमे ।। 988
[९]कक्षस्थानं च नवमे दशमे [१०]कण्ठ एव च ।
एकादशे [११]कपोलश्च द्वादशे [१२]चाधरोष्ठके ।। 989
त्रयोदशे तु [१३]नयनम् [१४]अलकालिश्चतुर्दशे ।
[१५]मूर्धस्थानं पञ्चदशे कलास्थानानि योषिताम् ।। 990
उक्तान्येवं पञ्चदश क्रमाद्रतिरहस्यके ।
आरभ्य चार्तवदिनादापञ्चदशवासरम् ।। 991
वामाङ्गुष्ठं समारभ्य मूर्धस्थानावधि क्रमात् ।
आरोहणं कलायास्तु पुनश्चापुष्पवासरम् ।। 992

मूर्धस्थानं समारभ्य दक्षाङ्गुष्ठावधि क्रमात् ।
कलावरोहणं स्त्रीणां स्थानेषु दशपञ्चसु ।। 993

अथ चुम्बनस्थानानि

(कक्कोके)

[१]नेत्र[२]कण्ठ[३]कपोलं च [४]चुबुकं [५]चाधरोष्ठकः ।
[६]जिह्वा [७]स्तनश्च [८]फालं च [९]नाभिस्थानं च [१०]गुह्यकम् ।। 994
दशैवं चुम्बनस्थानान्युक्तान्यत्र परस्परम् ।
स्त्रीणां च पुरुषाणां च व्यक्तं चैव ककोकके ।। 995

अथ दशविधदन्तक्षतनामानि

(रतिरहस्ये)

[१]मण्डलाकृतिसंज्ञं च तथा [२]कङ्कणभूषणम् ।
[३]छिन्नाभ्रकं [४]बिन्दुसंज्ञं [५]मणिविद्रुमनामकम् ।। 996
[६]उत्थानकं [७]गूढकाख्यं [८]तिलाख्यं [९]कालवञ्चितम् ।
[१०]प्रवालमणिसंज्ञं चेत्येवं दशविधानि तु ।। 997
दन्तक्षतानि प्रोक्तानि क्रमाद्रतिरहस्यके । 997A

अथ सप्तविधनखक्षतनामभेदानि

(विवेकचिन्तामणौ)

[१]मयूरप्लुतयोगोऽ[२]र्धचन्द्रयोगः ततः परम् ।
तथा [३]पञ्चनखाख्यश्च [४]कमण्डलुसमाह्वयः ।। 998
[५]शशप्लुताख्ययोगश्च [६]तथैवोत्पलयोगकः ।
[७]द्वन्द्वयोगश्चेति नखक्षतभेदाः प्रकीर्तिताः ।। 999
विवेकचिन्तामण्याख्यग्रन्थे सप्त परिस्फुटम् । 999A

अथ बाह्यसुरतव्यापारभेदाः

(अनङ्गरङ्गे)

[१]सँल्लाप[२]श्चुम्बनं [३]गाढालिङ्गनं [४]स्तनपीडनम् ।
[५]नखक्षतं [६]ताडनं च [७]विग्रहोऽनङ्गरङ्गके ।। 1000
सम्प्रोक्ताः बाह्यसुरतव्यापाराश्चैव सप्तधा । 1000A

अथ रेतःपतनकाले चेष्टाभेदाः

(वात्स्यायने)

[१]मणितं [२]पेटनं [३]पादताडनं [४]स्तनपीडनम् ।
[५]हस्ताघातस्तथा [६]गाढालिङ्गनं [७]नखपीडनम् ।। 1001
[८]दन्ताघातस्तथा [९]केशाकर्षणं चैव [१०]चुम्बनम् ।
रेतःपतनकालीनचेष्टाः दशविधाः इति ।। 1002
वात्स्यायनीये सम्प्रोक्ताः सरसानां मनोहराः । 1002A

अथ चतुरशीतिबन्धाः

(अनङ्गरङ्गे)

[१]चक्रबन्धः [२]पद्मबन्धो [३]भ्रमणाख्योऽ[४]म्बकाभिधः ।
[५]धेनुकाख्यश्चैक[६]पादबन्धो [७]घटितनामकः ।। 1003
[८]उपरत्याख्यबन्धश्च [९]मर्कटो [१०]मकराभिधः ।
[११]मार्जालाख्यो [१२]व्यस्तबन्धः [१३]शुनकाख्य[१४]श्शुकाह्वयः ।। 1004
[१५]कुक्कुटाख्यो [१६]गार्धभाख्यो [१७]मृगाख्यो [१८]हस्तिकाभिधः ।
[१९]स्वस्तिकाख्यो [२०]हंसबन्धः [२१]क्रौञ्चाख्यः [२२]सर्पनामकः ।। 1005
[२३]वल्लीबन्धः [२४]कूर्मबन्धो [२५]मत्स्याख्यो [२६]जालनामकः ।
[२७]कचग्रहाख्यबन्धश्च [२८]देवबन्धो [२९]भयानकः ।। 1006

[३०]जयबन्ध[३१]श्शङ्खबन्धो [३२]मुसलाख्यश्च [३३]मन्मथः ।
[३४]कुमुदाख्यो [३५]डोलकाख्यो [३६]नागबन्धश्च [३७]पल्लवः ।। **1007**

[३८]संयुताख्यः [३९]कर्कटाख्यः [४०]केसराख्यश्च [४१]वृश्चिकः ।
[४२]अयुताख्यो [४३]घूकसंज्ञो [४४]मयूराख्यश्च [४५]गारुडः ।। **1008**

[४६]रम्भाप्रियकरो बन्धः [४७]कलावतरणाभिधः ।
[४८]चन्द्राभरणनामा च [४९]मुरजाख्यश्च [५०]विप्लुतः ।। **1009**

[५१]शङ्करप्रियबन्धश्च बन्धः [५२]कन्तुकसंज्ञितः ।
[५३]एकरूपश्च [५४]ललितो [५५]ध्वजः [५६]पारावताभिधः ।। **1010**

[५७]गौरीप्रियो [५८]विक्रमाख्यो [५९]विजयाख्यश्च [६०]कुण्डली ।
[६१]तिर्यग्बन्धो [६२]वेणुबन्धः [६३]चित्राख्योऽ[६४]धोमुखाभिधः ।। **1011**

[६५]सर्वतोमुखबन्धश्च [६६]मण्डूकाख्योऽ[६७]द्रुताह्वयः ।
[६८]त्रिवल्याख्यो [६९]नीलबन्धः [७०]कर्णाभरणनामकः ।। **1012**

[७१]तुरगारोहबन्धस्स्यादङ्गुली[७२]पीडनाभिधः ।
[७३]विचित्राख्यो [७४]हास्यबन्धः [७५]वीरदर्पविनाशनः ।। **1013**

[७६]विटाधिपतिबन्धश्च बन्धः [७७]सर्वाङ्गमर्दनः ।
[७८]नीवीनिवारणाभिख्यः [७९]ऋक्षाख्यो [८०]वलिकाभिधः ।। **1014**

[८१]शार्दूलबन्धो [८२]वृषभबन्धः [८३]कन्दर्पबन्धकः ।
[८४]बन्धराजाख्यबन्धश्चेत्येवं बन्धाः प्रकीर्तिताः ।। **1015**

अनङ्गरङ्गे च चतुरशीती रतिसाधनाः । **1015A**

अथ दोहलभेदाः

(शिवतत्त्वरत्नाकरे)

अशोकनामकतरोस्सुन्दर्याः [१]पादताडनम् ।
तरुण्याश्चैव [२]गण्डूषः चम्पकाख्यतरोर्मतः ।। 1016

184B [३]आलिङ्गनं कुरुवकतरोस्तु युवतेश्शुभः ।
तिलकाख्यस्य वृक्षस्य रमण्याः [४]दर्शनं शुभम् ।। 1017

[५]स्पर्शनं मत्तकाशिन्या माकन्दस्य तरोर्मतः ।
वकुलाख्यतरोर्मूले भामिन्याः [६]उपवेशनम् ।। 1018

कर्णिकारतरो[७]र्वाक्यश्रवणं चोत्तमस्त्रियाः ।
मुखनिःश्वास[८]सम्पर्कः पुन्नागस्य तु सुभ्रुवः ।। 1019

[९]गानं प्रियालुवृक्षस्य कामिन्या वर्धनं भवेत् ।
नमेरुनामकतरोः मानिन्याः [१०]हास उत्तमः ।। 1020

एवं दशानां वृक्षाणां दोहलानि दश क्रमात् ।
सद्यः पुष्पप्रदान्येव शिवतत्त्वमहोदधौ ।। 1021

अथ शतालङ्काराः

(अलङ्कारशास्त्रे)

[१]उपमालङ्कृतिश्चादौ ततोऽ[२]नन्वयनामकः ।
[३]उपमेयोपमा चैव [४]प्रतीपालङ्कृतिस्तथा ।। 1022

[५]रूपकं [६]परिणामस्स्या[७]दुल्लेखः [८]स्मृतिमांस्तथा ।
[९]भ्रान्तिमांश्चैव [१०]सन्देहालङ्कारो दशमो मतः ।। 1023

[११]अपह्नवस्तथो[१२]त्प्रेक्षालङ्कारोऽ[१३]तिशयोक्तिमान् ।
[१४]दीपकालङ्कृतिः प्रोक्ता तथा [१५]स्यात्तुल्ययोगिता ।। 1024

[१६]प्रतिवस्तूपमा चैव [१७]दृष्टान्तालङ्कृतिस्तथा ।
[१८]निदर्शनाख्यालङ्कारो [१९]व्यतिरेकाभिधः परः ।। 1025

[२०]सहोक्तिर्विंशतितमो [२१]विनोक्त्याख्यस्ततः परम् ।
[२२]स्यात्समासोक्त्यलङ्कारस्तथा [२३]परिकराभिधः ।। 1026

[२४]अप्रस्तुतप्रशंसा च [२५]श्लेषः [२६]परिकराङ्कुरः ।
[२७]प्रस्तुताङ्कुरनामा च [२८]पर्यायोक्तस्ततः परम् ।। 1027

[२९]व्याजस्तुत्यभिधो [३०]व्याजनिन्दाख्यस्त्रिंश ईरितः ।
[३१]आक्षेपालङ्कृतिश्चैव [३२]विरोधाभासनामकः ।। 1028

[३३]विभावनाख्यालङ्कारः [३४]विशेषोक्ति[३५]रसम्भवः ।
[३६]विषमाख्योऽ[३७]सङ्गतिश्च [३८]विचित्राख्यः [३९]समाह्वयः ।। 1029

[४०]तथाधिकाख्यालङ्कारश्चत्वारिंश उदाहृतः ।
[४१]अल्पान्या[४२]न्योन्यालङ्कृती च [४३]व्याघातश्च [४४]विशेषकः ।। 1030

तथा [४५]कारणमालाख्यः [४६]एकावल्यभिधः परः ।
[४७]सारो [४८]मालादीपिका च [४९]यथासङ्ख्यसमाह्वयः ।। 1031

[५०]पर्यायाख्यस्त्वलङ्कारः पञ्चाशत्तम ईरितः ।
[५१]परिवृत्ति[५२]र्विकल्पश्च [५३]परिसङ्ख्य[५४]स्समुच्चयः ।। 1032

[५५]समाधिः [५६]प्रत्यनीकं च तथा [५७]कारकदीपकः ।
[५८]काव्यार्थापत्त्यलङ्कारः [५९]काव्यलिङ्गाभिधः परः ।। 1033

तथैवा[६०]र्थान्तरन्यासः षष्टिसङ्ख्याप्रपूरकः ।
[६१]विकस्वराख्यः [६२]प्रौढोक्तिः तथा [६३]सम्भावनाभिधः ।। 1034

[६४]मिथ्याध्यवसितिश्चैव [६५]ललिताख्यः [६६]प्रहर्षणः ।
[६७]विषादनाख्य[६८]श्चोल्लासः तथाऽ[६९]वज्ञासमाह्वयः ।। 1035

[७०]अनुज्ञालङ्कृतिश्चैव सप्ततिप्रतिपूरकः ।
[७१]रत्नावल्यभिधो [७२]मुद्रा [७३]लेशाख्यः [७४]तद्गुणाह्वयः ।। 1036

[७५]अतद्गुणः [७६]पूर्वरूपं [७७]मीलितोऽ[७८]नुगुणस्ततः ।
[७९]उन्मीलिताख्यः [८०]सामान्यनामा ह्यशीतितमो मतः ।। 1037

[८१]विशेषश्चो[८२]त्तराख्यश्च [८३]चित्राख्य[८४]स्सूक्ष्मनामकः ।
185A [८५]पिहितालङ्कृतिश्चैव [८६]व्याजोक्त्याख्यः ततः परम् ।। 1038

[८७]गूढोक्ति[८८]र्विवृतोक्तिश्च तथा [८९]युक्तिसमाह्वयः ।
[९०]लोकोक्तिश्चेति नवतितमोऽलङ्कार ईरितः ।। 1039

[९१]छेकोक्तिश्चैव [९२]वक्रोक्तिः [९३]स्वभावोक्तिस्ततः परम् ।
[९४]भाविकोक्ति[९५]रुदात्ताख्योऽ[९६]प्यत्युक्तिश्च [९७]निरुक्तिमान् ।। 1040

[९८]विध्याख्यः [९९]प्रतिषेधाख्यो [१००]हेत्वलङ्कार इत्यमी ।
अलङ्काराश्शतविधाः अलङ्कार उदाहृताः ।। 1041

एते मुख्याः ह्यलङ्काराः कालिदासादिपण्डितैः । 1041A

अथ षड्विंशतिरक्षरच्छन्दांसि तदुद्भववृत्तभेदाः तत्सङ्ख्याश्च

(च्छन्दश्शास्त्ररीत्या लिख्यन्ते)

[१]उक्ता[२]त्युक्ता च [३]मध्या च [४]प्रतिष्ठा [५]सुप्रतिष्ठिका ।
[६]गायत्र्यु[७]ष्णिग[८]नुष्टुप् च [९]बृहती [१०]पङ्क्तिरेव च ।। 1042

[११]त्रिष्टुप् च [१२]जगती [१३]चातिजगती चैव [१४]शक्वरी ।
तथा[१५]तिशक्वरी चा[१६]ष्टिर[१७]त्यष्टिश्च तथा [१८]धृतिः ।। 1043

तथैवा[१९]तिधृतिश्चाथ [२०]कृतिः [२१]प्रकृति[२२]राकृतिः ।
[२३]विकृति[२४]स्सङ्कृतिश्चा[२५]तिकृतिरु[२६]त्कृतिरित्यपि ।। 1044

छन्दश्शास्त्रोक्तछन्दांसि षड्विंशतिरिमानि हि ।
प्रोक्तानि सर्ववृत्तानां योनिभूतानि सूरिभिः ।। 1045

प्रस्तारीत्या वृत्तानां तत्तच्छन्दोभुवां क्रमात् ।
सङ्ख्योच्यते सुप्रसिद्धवृत्तनामपुरस्सरम् ।। 1046

तत्रादिमे छन्दसि तु वृत्तद्वयमुदीरितम् ।
द्वितीये तच्चतुष्कं स्यात्तृतीये स्यात्तदष्टकम् ।। 1047

तुरीये तत्षोडशकं द्वात्रिंशत्तानि पञ्चमे ।
षष्ठे छन्दसि वृत्तानि चतुष्षष्टिमितानि हि ।। 1048

वृत्तानि सप्तमोद्भूतान्यष्टाविंशतियुक्शतम् ।
उक्तादिसप्तछन्दस्सु जातवृत्तानि यानि हि ।। 1049

बाहुल्येन प्रयोगस्तु तेषां लोके न दृश्यते ।
वेदेषु तु प्रयोगोऽस्ति वृत्तानां तद्भुवामपि ।। 1050

मात्रावृत्तं वर्णवृत्तं वृत्तजातिरिति द्विधा ।
वर्णवृत्तं त्रिधा प्रोक्तं सममर्धसमं तथा ।। 1051

विषमं चेति स्वराणि प्रयोज्यानि निजेच्छया ।
समास्समेषु वृत्तेषु पादाश्चत्वार ईरिताः ।। 1052

वृत्तेष्वर्धसमेष्वेवं पूर्वार्धं चोत्तरार्धकम् ।
परस्परं द्वयं चैतत् भिन्नलक्षणलक्षितम् ।। 1053

केचिदाद्यतृतीयौ च चरणौ युग्मतुर्यकौ ।
परस्परं समावर्धसमेष्वित्येव चक्षते ।। 1054

विषमेषु तु वृत्तेषु तत्तल्लक्षणलक्षिताः ।
चत्वारोऽपि पृथग्जातियुक्ताः पादाः समीरिताः ।। 1055

अनुष्टुबादिछन्दस्सु जातवृत्तेषु कानिचित् ।
प्रसिद्धानि प्रदृश्यन्ते वृत्तानीह पृथक्क्रमात् ।। 1056

तत्रानुष्टुप्छन्दसि

विद्युन्माला चित्रपदा वितानं च प्रमाणिका ।
समानिका हंसरुता वृत्तं माणवकाभिधम् ।। 1057

नगस्वरूपिणीत्यादीन्यष्टमे छन्दसि स्फुटम् ।
समुत्पन्नानि वृत्तानि भाषार्था[२५६]क्षिमितानि हि ।। ८ ।। 1058

अथ बृहतीछन्दसि

185B वसन्तिकाख्यं भुजगशिशुभृन्नामकं तथा ।
हलमुख्याभिधं वृत्तं मणिबन्धाख्यमुत्सुकम् ।। 1059

इत्यादिकानि वृत्तानि समुत्पन्नानि छन्दसि ।
नवमे स्युर्द्वन्द्वरूपप्राण[५१२]सङ्ख्यामितानि हि ।। ९ ।। 1060

अथ पङ्क्तिछन्दसि

मयूरसारिणी शुद्धविराट्चम्पकमालिका ।
मनोरमा रुक्मवती प्रमत्ता चैव कौमुदी ।। 1061

पणवं चेत्यादिकानि वृत्तानि दशमे स्फुटम् ।
छन्दस्यम्बुधिपादार्धचन्द्रसङ्ख्या[१०२४]युतानि हि ।। १० ।। 1062

अथ त्रिष्टुप्छन्दसि

इन्द्रवज्रोपेन्द्रवज्रा सुमुखी श्रीरुपस्थिता ।
रथोद्धतेन्द्रमाला च चन्द्रलेखा च शालिनी ।। 1063

वातोर्मी मौक्तिकीमाला दोधकं स्वागताभिधम् ।
शिखण्डकं भ्रमरविलसितं मुद्रिकाभिधम् ।। 1064

श्येनिकोपस्थितं मत्तेत्यादीन्येकादशे तथा ।
वृत्तान्यायाब्धिनखरसङ्ख्या[२०४८]युक्तानि छन्दसि ।। ११ ।। **1065**

अथ जगतीछन्दसि

जलोद्धतगतिश्चेन्द्रवंशा द्रुतविलम्बितम् ।
प्रियंवदा च कुसुमा विचित्रा स्रग्विणी पुटः ।। **1066**

कान्तोत्पीडा भुजङ्गप्रयातं तोटकनामकः ।
चन्द्रवर्त्मप्रमुदितवदना प्रमिताक्षरा ।। **1067**

मणिमाला जलधरमाला वंशस्थनामकम् ।
वैश्वदेवी तामरसं स्वागता ललितोज्ज्वला ।। **1068**

इत्यादिकानि वृत्तानि द्वादशे छन्दसि स्फुटम् ।
भाषांकाकाशजलधि[४०९६]सम्मितानि भवन्ति हि ।। १२ ।। **1069**

अथ अतिजगतीछन्दसि

चञ्चरीकावली गौरी चन्द्रिका मत्तभासिनी ।
क्षमा च रुचिरा मत्तमयूरा मञ्जुभाषिणी ।। **1070**

प्रहर्षिणी चोर्वशी च प्रपदं च सुमङ्गली ।
इत्यादिकानि वृत्तानि छन्दसि स्युस्त्रयोदशे ।। **1071**

भुजवीरस्थितस्तम्बेरमसङ्ख्या[८१९२]युतानि हि ।। १३ ।। **1071A**

अथ शक्वरीछन्दसि

वसन्ततिलका चेन्दुवदना मधुमाधवी ।
सुकेसरमलोला च कुमारी नवनन्दिनी ।। **1072**

प्रभाषिणीत्यादिकानि छन्दसि स्युश्चतुर्दशे ।
वृत्तानि वार्धिनागाग्निभूपाल[१६३७४]प्रमितानि हि ।। १४ ।। **1073**

अथ अतिशक्वरीछन्दसि

चन्द्ररेखा चन्द्रसेना चामरं मणिभूषणम् ।
मदलेखा मणिगुणनिकरश्च प्रभद्रकम् ।। 1074

मालिनी स्रक्शशिकलेत्यादिवृत्तानि छन्दसि ।
जातानि वै पञ्चदशे रमणीयान्यनेकधा ।। 1075

लक्ष्मीभाषाश्वहेरम्ब[३२७६८]सङ्ख्यकानि भवन्ति हि ।। १५ ।। 1075A

अथ अष्टिच्छन्दसि

वाणिनी चर्षभगतिलसितं पञ्चचामरम् ।
इत्यादिकानि वृत्तानि षोडशे छन्दसि क्रमात् ।। 1076

रागार्थबाणभृङ्गाङ्घ्रि[६५५३६]सम्मितानि भवन्ति हि ।। १६ ।। 1076A

अथ अत्यष्टिछन्दसि

मन्दाक्रान्ता वंशपत्रपतितं हरिणी तथा ।
186A पृथ्वी शिखरिणी नर्कुटकं कोकिलकं तथा ।। 1077

इत्यादिकानि वृत्तानि गुहसङ्ख्ये तु छन्दसि ।
पादाश्व[१३१०७२]पङ्क्तिशक्तीन्दुसम्मितानि भवन्ति हि ।। १७ ।। 1078

अथ धृतिछन्दसि

निशा तथा कुसुमितलता च हरिणप्लुता ।
तथा शेखरकलिका वृत्तं च हरिनर्तकम् ।। 1079

इत्यादिकानि वृत्तानि छन्दस्यष्टादशे क्रमात् ।
भवन्ति वै कृतयुग[२६२१४४]स्वर्गछन्दोमितानि हि ।। १८ ।। 1080

अथ अतिधृतिछन्दसि

शार्दूलविक्रीडितं च मेघविस्फूर्जितं तथा ।
इत्यादिकानि चैकोनविंशे छन्दसि वै स्फुटम् ।। **1081**
वृत्तान्यहीभनेत्राब्धिबाहु[५२४२८८]बाणमितानि हि ।। १९ ।। **1081A**

अथ कृतिछन्दसि

मत्तेभविक्रीडितं च तथा सुवदनाभिधम् ।
इत्यादिकानि वृत्तानि विंशे स्युः छन्दसि क्रमात् ।। **1082**
भाषाश्वशरनागाब्धिपङ्क्ति[१०४८५८६]सङ्ख्यायुतानि हि ।। २० ।। **1082A**

अथ प्रकृतिछन्दसि

स्रग्धरा चैव कनकलतिका पञ्चकावलिः ।
तथा कनकमाला चेत्यादिवृत्तान्यनुक्रमात् ।। **1083**
अथैकविंशतितमे प्रजायन्ते हि छन्दसि ।
द्वन्द्वार्थभूमिशैलाङ्कन[२०९७१५२]खराणि भवन्ति हि ।। २१ ।। **1084**

अथ आकृतिछन्दसि

स्यान्महास्रग्धराभिख्यं प्रभद्रकसमाह्वयम् ।
तथा तुरङ्गसमुचिताह्वयं वृत्तमेव च ।। **1085**
इत्यादिकानि वृत्तानि द्वाविंशे छन्दसि स्फुटम् ।
वार्धिपूर्णाग्निकेन्द्राङ्क[४१९४३०४]भूसमुद्रमितानि हि ।। २२ ।। **1086**

अथ विकृतिछन्दसि

मत्ताक्रीडा च ललिताद्यानि वृत्तानि छन्दसि ।
त्रयोविंशे माब्दवसुनागाग्न्याय[८३८८६०८]मितानि हि ।। २३ ।। **1087**

अथ सङ्कृतिछन्दसि

तन्वीवृत्तं हस्तिमणिमालाख्यप्रभृतीनि हि ।
वृत्तान्येवं चतुर्विंशे जायन्ते छन्दसि स्फुटम् ।। 1088

राजयुग्माश्वाश्वधातुराज[१६७७७२१६]सङ्ख्यामितानि हि ।। २४ ।। 1088A

अथ अतिकृतिछन्दसि

कुमुद्वती क्रौञ्चपदा तुरङ्गपदनामकम् ।
स्याद्भास्करविलसितं वृत्तानीत्यादिकानि हि ।। 1089

जातानि पञ्चविंशेऽस्मिन्नतिकृत्याख्यछन्दसि ।
हेरम्बाब्धिकृतार्थार्थदेव[३३५५४४३२]सङ्ख्यमितानि हि ।। २५ ।। 1090

अथ उत्कृतिछन्दसि

अपदाहो नवलता स्याद्भुजङ्गविजृम्भितम् ।
इत्यादिकानि वृत्तानि षड्विंशोत्कृतिछन्दसि ।। 1091

तन्त्रश्रीसिद्धिपङ्क्तिश्च [६७१०८८६४]चक्रवर्तिमितानि हि ।। २६ ।। 1091A

सर्वच्छन्दस्सु सम्भूतवृत्तान्याहत्य सङ्ख्यया ।
छन्दः सत्यश्व[१३४२१७७२६]भूपादवार्धिविश्वमितानि हि ।। 1092

वृत्तान्येवमनेकानि छन्दस्स्वेषूद्भवन्ति हि ।
गणविन्यासभेदेन वृत्तानि स्युः पृथक् पृथक् ।। 1093

भवेदक्षरवृत्तेषु गण एकोऽक्षरत्रयम् ।
यरताभजसामोन इत्येष्वष्टौ गणास्स्मृताः ।। 1094

आदिमध्यावसानेषु यरता लघुसंयुताः ।
गुरुयुक्तास्तु भजसाः सर्वगुस्सर्वलो मनौ ।। 1095

एतैस्तु वाङ्मयं व्याप्तं त्रैलोक्यमिव विष्णुना ।
मात्रावृत्तानि तानि स्युः आर्यावृत्तानि यानि हि ।। 1096

186B तेषामशीतिभेदास्तु छन्दोरत्नहलायुधे ।
नामलक्षणदृष्टान्तैः मुख्यभूताः प्रदर्शिताः ।। 1097

मात्रावृत्तेषु सर्वत्र चतुर्मात्रागणास्स्मृताः ।
तेऽपि पञ्चैव तत्र स्युः भजसानोम इत्यमी ।। 1098

भजसागुरुयुक्ताः स्युः आदिमध्यान्ततः क्रमात् ।
चतुर्लघुर्नो विज्ञेयो द्विगुरुर्मगणस्स्मृतः ।। 1099

पूर्ववद्गणविन्यासभेदेन स्युरनेकधा ।
मात्रावृत्तानि शस्तानि तत्तलक्षणभाञ्जि हि ।। 1100

एवं सङ्ग्रहतः छन्दोवृत्तानां क्रम ईरितः ।
छन्दश्शास्त्रे विशेषेण तत्सर्वस्वं निरूपितम् ।। 1101

ग्रन्थविस्तरभीत्या तु नास्माभिस्तत्प्रपञ्चितम् ।। 1101A

गद्यम् - बन्धुरतरनिजभेरीदन्धणरवसन्धुक्षिताान्ध्याशिथिलहृद्ग्रन्थिबन्धवितरणानुसन्धानान्धकमदनसिन्धुजाकमनसितपतगसैन्धवसुधान्धोधवगन्धवाहबन्धुकालकन्धरानुबन्धिगन्धवाहसिन्धुरशिरोधिशरस्तनन्धयप्रमुखसूरधूर्वहगन्धर्वमुखगर्वगन्धसर्वङ्कषशुम्भनिशुम्भनिर्गन्धनेन्धानचण्डिमश्रीमच्चामुण्डिकाम्बाचरणपुण्डरीकपुष्पगन्धयताकलितसंस्कृतान्ध्रकर्नाटाद्यखिलभाषाविशेषसाम्राज्यप्राज्यप्रतिदिनप्रबन्धनिबन्धनधुरन्धराक्षुद्रतरसुरक्षोभदक्षोन्नतरक्षोवरशिक्षाविचक्षणसहस्राक्षपक्षिध्वजमल्लिकाक्षकलभाशुशुक्षणियक्षेशमुखसुराध्यक्षरक्षकरगरनगरत्रीक्षणसाक्षात्कटाक्षवीक्षानुक्षणसन्धुक्षितप्रेक्षैकलक्षणप्रतिपक्षकुक्षित्पक्षकक्षदहनकौक्षेयकोद्दामविभवश्रीमच्चामराजक्षमाऋभुक्षतनूजसाहितीभोजराजाधिराजराजपरमेश्वराप्रतिमप्रभावभावभवपरिभवाभङ्गमङ्गलाङ्गसौभाग्यभाग्यरमादिमनिदानदानकर्णसौवर्णधरावराहशरभशङ्खचक्र

गण्डभेरुण्डगण्डरगण्डाद्युद्दण्डबिरुदमण्डलीमण्डनकुण्डलीमण्डलाखण्डलाखर्वगर्वखण्डन वाक्पाण्डितीशौण्डपुण्डरीकाक्षावतारधीरवरानुकम्पासम्पन्नकेम्पनञ्जम्माम्बागर्भशुक्ति-मुक्तासमानमुक्तायमानश्रीकृष्णराजकण्ठीरवसार्वभौमविरचिते श्रीतत्त्वनिध्याख्य ग्रन्थे चतुर्मुखब्रह्मादिस्वरूपशास्त्रसङ्ग्रहनिरूपणं नाम तुरीयो ब्रह्मनिधिस्सम्पूर्णः।।

श्रीः

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श्रीमद्ब्रह्मनिधिप्रख्यविद्रुमद्युतिभासुरः ।
कृष्णराजेन्द्ररचितग्रन्थोऽयं वर्धतां चिरम् ।। 1102

भक्त्या ब्रह्मनिधिं नित्यं ये पठन्ति नरोत्तमाः ।
तेषां मुखाब्जे वाग्देवी सन्तोषान्नाट्यमाचरेत् ।। 1103

अस्मिन् ब्रह्मनिधौ विद्यमानानां प्रतिमानां विवरणश्लोकाः

तुरीये ब्रह्मनिध्यात्मसद्विद्रुमनिधौ क्रमात् ।
सम्प्रोक्ताः सपरीवाराः प्रकाश्यन्तेऽत्र देवताः ।। 1104

आदौ चतुर्मुखो [१]ब्रह्मा चतुर्बाहु[२]स्सरस्वती ।
पुन[३]श्चतुर्भुजा सैव द्विभुजा च [४]सरस्वती ।। 1105

[५]आद्यब्रह्मा [६]लोकपालो [७]विश्वकर्मा [८]प्रजापतिः ।
[९]विधिब्रह्मा चेति शास्त्रे पञ्च ब्रह्माण ईरिताः ।। 1106

[१०]मरीचि[११]रङ्गिरा[१२]श्चात्रिः [१३]पुलस्त्यः [१४]पुलहः [१५]क्रतुः ।
[१६]कर्दमः [१७]कश्यपो [१८]दक्षो नवैते हि प्रजेश्वराः ।। 1107

[१९]कश्यपोऽ[२०]त्रि[२१]र्भरद्वाजो [२२]विश्वामित्रोऽथ [२३]गौतमः ।
[२४]जमदग्नि[२५]र्वशिष्ठश्च सप्तसङ्ख्याः महर्षयः ।। 1108

[२६]नारदो ब्रह्मतनयो वीणालोलो महामुनिः ।
भृगुर्वशिष्ठस्सावेदा अङ्गिराः पुलहः क्रतुः ।। 1109

पुलस्त्योऽत्रिर्मरीचिश्च नवैते ऋषयो मताः ।
प्रदर्शिता मूर्तिरेका [२७]नवानामेकरूपतः ।। 1110

तथा चतुर्भुजा[२८]गस्त्यो [२९]द्विभुजागस्त्य एव च ।
गङ्गा च यमुना गोदा रेवा कृष्णा च तापिनी ।। 1111

वेणी सरस्वती चैव महानद्योऽष्टसङ्ख्यकाः ।
दर्शिता [३०]प्रतिमैकात्र नदीनामेकरूपतः ।। 1112

स्वायम्भुवमनु[३१]स्त्वाद्यः तथा [३२]स्वारोचिषो मनुः ।
[३३]उत्तमाख्यस्तृतीयस्तु तथा वै [३४]तामसो मनुः ।। 1113

[३५]रैवत[३६]श्चाक्षुषो [३७]वैवस्वताख्यः सप्तमो मनुः ।
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इति श्री मुम्मडि कृष्णराज ओडेयर् विरचिते
श्रीतत्त्वनिधौ चतुर्थः ब्रह्मनिधिः सम्पूर्णः



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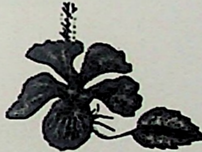
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Commencement of the

BRAHMANIDHI

The Fourth Part of the Śrītattvanidhi

129A/1 Meditation on Brahmā as given in Śaivāgama :

One should meditate on Lord Brahmā who has four faces and four hands. He carries a Kamaṇḍalu (water pot) and a rosary. He wears the sacred thread and has a crown on his matted hair. The rosary is in his right hand and the Kamaṇḍalu in his left. In the lower right hand he carries a Sruva (a wooden spoon used in yajña) and in the lower left hand a book. He is seated on a lotus flower. His eyes are closed in meditation and His complexion resembles the tip of the petal of lotus flower. **1-3**

(Colour : Red like the Pāṭala flower)

129A/2 Meditation of Sarasvatī as given in the Nṛsiṃhaprāsāda :

Goddess Sarasvatī should be shown as wearing all types of ornaments. She has four hands and is seated in even posture. In her two right hands she carries a book and a rosary. In her two left hands she has a lute and a kamaṇḍalu. Goddess Sarasvatī should be shown as placing her two feet equally (on the ground) and also as gracious in her face and white in colour. **4-6A**

(White Colour)

129B/1 Meditation on Sarasvatī who has four hands according to another work viz., the Daśaślokī by Āśvalāyana :

One should meditate on goddess Sarasvatī who has four hands in which she carries a hook, a rosary, a Vīṇā and a book. She is adorned with a pearl necklace. The goddess has three eyes and is white in colour. She is adorned with a garment that resembles the moon. She is the goddess of speech and decorated with golden anklets, golden bracelets and golden bangles which shine with various gems. Her neck resembles the conch and her lips are very red. She illuminates the three worlds with her ornaments like anklet, girdle etc. One desirous of knowledge should meditate with a calm mind on Sarasvatī who is the Absolute in the form of words. 6B-9A

(White Colour)

Meditation on goddess Sarasvatī who has two hands according to another tradition as found in the Sarasvatī - Pūjākalpa :

May goddess Sarasvatī, who is white like the Kunda flower, the moon, the snow and the pearl necklace, whose body is adorned with clean white garments, whose hands carry a beautiful lute, who is seated on a white lotus, who removes lethargy completely and who is always worshipped by gods like Brahmā, Viṣṇu and Śiva, protect me. 10

(Colour : Crystal White)

Meditation on Five Brahmans according to the Nṛsimhaprāsāda :

First of all, meditation on Brahmā :

A learned man should represent Brahmā as a four-faced gracious god. He should be shown in the posture called padmāsana and his attire should be the skin of the deer called Kṛṣṇamṛga. He should have matted locks of hair and four hands. He is seated in a chariot drawn by seven swans. The right of one pair of hands should be rested in the left hand. **11-12**

In the other right hand he should carry an auspicious rosary while in the left he should have a Kamaṇḍalu. He should be decorated with all ornaments and possess all good features. **13**

O King, a sculptor (or artist) should show the god Brahmā as graceful and calm and shining like the tip of a lotus petal. The god should have his eyes closed in meditation. This should be the representation of god Brahmā in a picture or in sculpture. **14-14A**

(Colour : Red like the Pāṭala flower)

130A/1 **Meditation on Lokapālabrahmā as given in the Nṛsimhaprāsāda :**

Brahmā, who has four faces should be shown as seated on a lotus. His colour is that of the rising sun and he carries a rosary. O King of the world, his all other features should be the same as described before. **15-15A**

(Colour : Red like the Pāṭala flower)

130A/2 Meditation on Prajāpatibrahmā as given in the Nṛsiṃhaprāsāda :

Prajāpatibrahmā should be shown as having a swan (or goose) as his vehicle. He should not have four faces. Auspicious goddess Sāvitrī should be shown as seated on his left lap. All other features described for Brahmā should be shown in Prajāpatibrahmā too. **16-16A**

(Colour : Red like the trumpet flower called Pāṭala in Sanskrit)

130A/3 Meditation on Viśvakarmabrahmā as given in the Nṛsiṃhaprāsāda :

Lord Viśvakarmā should be shown as possessing the form of the sun. He has two hands and carries a pair of tongs. His form is lustrous and big. 17

(Colour : Red like the Pāṭala flower)

130A/4 Meditation on Vidhibrahmā as given in the Nṛsiṃhaprāsāda :

Vidhibrahmā should be represented (in painting or sculpture) as having four faces, four legs and four hands. His clothes are white. He is calm and wears all ornaments. He knows all duties related to Dharma. He carries the rosary in his right hand and a book in his left hand. On the right side, the embodiment of effort or action should be represented while on the left side, the beautiful face should be shown. Two hands holding lotuses should be shown placed on his head. **18-20**

(Colour : Red like the Trumpet flower)

130B **Meditation on the nine Lords of people (Prajeśvaras) as seen in the conversation of Lakṣmī and Nārāyaṇa found in the Skāndapurāṇa :**

The nine sons of Brahmā are - Marīci, Aṅgiras, Atri, Pulastya, Pulaha, Kratu, Kardama, Kaśyapa and Dakṣa. **21**

130B/1 **Description of Marīci according to the conversation of Lakṣmī and Nārāyaṇa found in the Skāndapurāṇa :**

I pay obeisance to Marīci, the first among Prajeśvaras, who was born from the mind of Brahmā. In his hands he carries a rosary and a water pot. He shines with matted locks of hair and bark garments. He continuously chants the Praṇava (Om) and appears like the golden mountain. **22-22A**

(Colour : Yellow like Burnished Gold)

130B/2 **Description of Aṅgiras according to the conversation of Lakṣmī and Nārāyaṇa found in the Skāndapurāṇa :**

I reverentially salute sage Aṅgiras whose forehead is bearing the mark of Tripuṇḍra (three horizontal white lines of ash). He is a Prajeśvara and has the colour of gold. In his hands he carries a rosary and a water pot. **23**

(Golden Colour)

130B/3 **Description of Atri according to the conversation of Lakṣmī and Nārāyaṇa found in the Skāndapurāṇa :**

I adore Atri, son of Marīci who carries a rosary and a water pot. He has matted locks of hair and thick beard. He is calm and dark in colour. **24**

(Black Colour)

130B/4 **Description of Pulastya Brahmā according to the conversation of Lakṣmī and Nārāyaṇa found in the Skāndapurāṇa :**

I bow my head to Pulastya, the mental progeny of Brahmā who carries a rosary and a baton in his hands. He has subdued the six enemies (viz., lust, anger, avarice, delusion, arrogance and envy) and is always calm. He wears the hide of a deer called Kṛṣṇamṛga as his upper garment. He has matted locks of hair and is tawny in colour. 25

(Tawny Colour)

130B/5 **Description of Pulaha as found in the conversation of Lakṣmī and Nārāyaṇa of the Skāndapurāṇa :**

I bow to Pulaha, the treasure of austerities, who is calm and black in colour like a cloud. He carries in his hands a rosary and a water pot. 26

(Black Colour)

130B/6 Description of Kratu as found in the conversation of Lakṣmī and Nārāyaṇa of the Skāndapurāṇa :

I meditate upon Kratu who is eulogized by groups of Brahmarṣis (wise sages) that are engaged in performing great sacrifices. He has matted locks of hair and carries a baton and a Kamaṇḍalu in his hands. He is splendid like fire and a treasure of penance. **27-27A**

(Red Colour)

131A/1 Description of Kardama as found in the conversation of Lakṣmī and Nārāyaṇa of the Skāndapurāṇa :

I bow my head to sage Kardama who dries up the slime of sin. He shines with matted locks of hair which look like a crown. His body is red like the evening cloud. In his hands he carries a rosary and a water pot. He wears bark garments and the skin of the deer called Kṛṣṇamṛga. **28-28A**

(Red Colour)

131A/2 Description of Kaśyapa in the conversation of Lakṣmī and Nārāyaṇa found in the Skāndapurāṇa :

I pay obeisance to Kaśyapa, son of Marīci, who is always clean. His mind is fixed in the Brahman represented by Praṇava (Om). His complexion is yellow like burnished gold. **29**

He wears bark garments and rags, and shines with a mass of matted locks. He carries in his hands a rosary and a water pot and is engaged in the creation of the beings of the world. **30**

(Golden Colour)

131A/3 Description of Dakṣabrahmā in the conversation of Lakṣmī and Nārāyaṇa as found in the Skāndapurāṇa :

I bow to Dakṣa who has the face of a goat and two eyes. He is adorned by two horns (on his head). He has folded his hands in reverence and engaged in the meditation on Śiva. Dakṣa is the son of Brahmā and black like a cloud in colour. He has taken initiation to perform sacrifices. **31-31A**

(Black Colour)

131A/4 Meditation on sages like Marīci found in the Nṛsiṃhaprāsāda:

Marīci, Atri, Aṅgiras, Pulastya, Pulaha, Kratu, Sāveda, Vasiṣṭha, Bhṛgu and Nārada are all calm, thin and their veins stretch out from their bodies. These ten sages should be represented as having two hands in which they carry a rosary and a water pot each. **32-33**

Nārada, however, is a singer of gods. He carries a Vīṇa on his left shoulder and it hugs him like a female friend. O king, the sages should be painted in white colour. **34**

(White Colour)

The nine sages starting with Marīci have exactly the same form. Hence only one picture is written to represent them. Nārada's picture is written separately.

131B Meditation on the seven sages as given in the Nṛsiṃhaprāsāda. Their names and colour as given in the Padmapurāṇa :

In the Vaivasvata Manvantara, the seven sages are - Gautama, Bharadvāja, Viśvāmitra, Kāśyapa, Jamadagni, Vasiṣṭha and Atri. **35**

The features of the seven sages :

The seven sages are disinterested in worldly affairs and carry the sacred thread on their bodies. They carry a Kamaṇḍalu and a rosary each. They have matted locks of hair and beards. They are in the sitting posture and engaged in meditation. They have a tranquil temperament. Vasiṣṭha should be shown as accompanied by his wife (Arundhatī). **36-36A**

The colours of these sages are given in the Padmapurāṇa :

The colours of sages starting with Gautama are respectively the following : Golden, Grey, Yellow, Black, Red, White and Black. **37**

131B/1 Description of Gautama as given in the Nṛsiṃhaprāsāda :

I adore Gautama, son of Rahūgaṇa. He is calm and his forehead is marked with Tripuṇḍra (three horizontal lines). He carries in his hands a rosary, a water pot and a baton. **38**

(Golden Colour)

131B/2 Description of Bharadvāja as given in the Nṛsiṃhaprāsāda :

I adore Bharadvāja, son of Aṅgiras. He is calm, powerful and the husband of Suśīlā. He carries in his hands a rosary and a baton. **39**

(Black Colour)

131B/3 Description of Viśvāmitra as given in the Nṛsiṃhaprāsāda :

I worship Viśvāmitra who shines like Hiraṇyagarbha and has matted locks resembling a crown. He is the husband of Kumudvatī and very calm. 40

(Yellow Colour)

131B/4 Description of Kāśyapa as given in the Nṛsiṃhaprāsāda :

One should meditate upon Kaśyapa, son of Marīci. He has matted locks of hair and wears bark robes. He also carries a rosary for performing Japa (chant of God's sacred name). He is a great sage and accompanied by his wife. 41

(Black Colour)

131B/5 Description of Jamadagni as given in the Nṛsiṃhaprāsāda :

I bow to Jamadagni, son of Bhṛgu. He is tranquil in nature and has conquered the team of the six enemies of man. He is splendorous and carries in his hands a baton and a rosary. 42

(Red Colour)

131B/6 Description of Vasiṣṭha as given in the Nṛsiṃhaprāsāda :

I bow to Vasiṣṭha, son of Mitrāvaruṇa. He is a treasure of penance and an ocean of compassion. He carries a rosary and a baton in his hands and grants boons (to the supplicants). 43

(White Colour)

132A/1 Description of Atri as given in the Nṛsiṃhaprāsāda :

I adore Atri, son of Brahmā and husband of Anasūyā. He is calm, sinless and carries a rosary and a Kamaṇḍalu in his hands. 44

(Black Colour)

132A/2 Description of Dvibhujāgastya (Agastya having two hands) as given in the Matsyapurāṇa in its Pūjākalpa :

The great sage Agastya is of calm nature. He is white in complexion and had two hands. He carries a rosary and a Kamaṇḍalu (a gourd used to carry water.) 45

(White Colour)

132A/3 Description of Agastya having four hands given in the Parjanyakalpa and also in the Matsyapurāṇa :

I bow to Agastya, who is eulogized by all great gods for subduing all obstacles of rain. He was born from a pot and is accompanied by his wife Lopāmudrā. He is sinless. He drank up the ocean and acted like a thunderbolt to the demon Vātāpi and vanquished his younger brother Ilvala too. He suppressed the arrogance of the Vindhya Mountain. He is white like camphor and carries in his

hands a shining water pot, a book, a rosary and the gesture of explaining a text. 46

(White Colour)

132A/4 **And now are given the colours, names and descriptions of the eight rivers according to the Śaivāgama :**

The names of the eight rivers in order are the following - Gaṅgā, Yamunā, Godā, Kṛṣṇā, Revā, Tāpitā (Tapatī), Veṇī (Kṛṣṇavenī) and Sarasvatī. 47

The rivers should be worshipped in the form in which they carry a pot in the right hand and a noose of Varuṇa in the left. They have two hands and the shark is their vehicle. 48-48A

Their colours are respectively - white, black, red like the Pāṭala flower, deep black, golden red, vermilion and milky white. These are the colours of the eight rivers mentioned above in order. 49-49A

The forms of the rivers are similar and hence only one picture is written.

132B/1 **Description of the fourteen Manu-s, their colours, names of their fathers, wives and sons, as found in Śaivāgama and Siddhāntaśekhara** ; the tithis called Manu etc are given in the Kālaprakāśikā while the names of the sages of the Manvantaras are given in the Kṛṣṇakathāsārasaṃgraha and Purāṇas. The names of Hari and Indra in different Manvantaras are found in the Bhāgavata.

Among them, description of Svāyambhuva Manu as found in the Śaivāgama and the Siddhāntaśekhara :

The first among Manus is known as Svāyambhuvamanu. He is Brahma's son. His wife is Śatarūpā and he strictly followed the Dharma of Kṣatriyas. **50**

His two sons are Priyavrata and Uttānapāda and three daughters are Ākūti, Devahūti and Prasūti. His colour is white. He carries weapons which are appropriate to the Kṣatriyas. He was the lord of all worlds and various Dharmas proper for the four Varṇas were correctly followed (during his reign). **51-52**

(White Colour)

Details of Svāyambhuvamanu

Colour	White
Father	Brahmā
Wife	Śatarūpā
Sons	Priyavrata and Uttānapāda
Daughters	Ākūti, Devahūti and Prasūti
Day of birth	The ninth day of the white half of the Āśvayuja month.
Age	Svāyambhuva Manvantara
Name of Hari	Yajña
Name of Indra	Yajña

The names of the sages (Ṛṣis) of this Manvantara are the following : Marīci, Kratu, Atri, Aṅgiras, Pulaha, Vasiṣṭha and Pulastya.

132B/2 **Description of Svārociṣa Manu as given in the Śaivāgama and Siddhāntaśekhara :**

Svārociṣa was the second among Manus. He was the son of Agni. Dyumatsuṣeṇa and Rociṣmān were the chief among his sons. Urjā was his wife. He followed the Dharma of Brāhmaṇas. His colour was that of the burnished gold and he was the lord of all worlds. 53-54

(Burnished Gold Colour)

Details of Svārociṣa Manu

Father	Agni
Wife	Ūrjā
Sons	Rociṣmat etc
Day of birth	The twelfth day of the white half of the Kārttika month.
Name of Hari	Vibhu
Name of Indra	Rocana

He was the first in the Svārociṣa Manvantara.

132B/3 The names of the sages of this Manvantara are the following : Ūrjastambha, Vṛṣabha, Prāṇa, Datta, Jārvari, Niścara and Atri.

133A/1 Description of Uttama Manu as given in the Śaivāgama and Siddhāntaśekhara :

The third among Manu-s was known as Uttama. He was Priyavrata's son and his wife was Uṣā. His sons were Sṛñjaya, Japahotra etc. Uttama manu was crimson in colour and carried weapons that were appropriate to the Kṣatriya Dharma followed by him. He was the Lord of the world for seventy-one yugas multiplied by four. **55-56**

(Red Colour)

The names of the sages of this Uttama Manvantara are the following : Aradhabāhu, Savana, Sutapas, Rajas, Ghana, Śukla and Gotra.

133A/2 Description of Tāmasa Manu as found in the Śaivāgama and the Siddhāntaśekhara :

The fourth Manu was known by the name of Tāmasa and he was Uttama's brother. His wife was Khyāti and his sons were Ketumanta etc. **57**

He was Priyavrata's son and followed the Dharma of Kṣatriyas. Being the Lord of the worlds, he carried weapons and his colour was green. **58**

(Green Colour)

Details of Tāmasa Manu

Father	Priyavrata
Wife	Khyāti
Sons	Ketumanta etc
Day of birth	The third day of the white half of the Bhādrapada month.
Age	Tāmasa Manvantara
Name of Hari	Hari
Name of Indra	Triśikha

Names of sages of the Tāmasa Manvantara : Jyotirdhāmā, Pṛthu, Caitra, Vānaka, Kāvya, Pīvara and Agni.

133B/1 **Description of Raivata Manu as given in the Śaivāgama and the Siddhāntaśekhara :**

The fifth one was Raivata Manu and he was the younger brother of the earlier Manu-s. His wife was Vindhyāvali and sons Dattaka, Arjuna etc. 59

Raivata was Priyavrata's son and followed the Dharma of Kṣatriyas. His colour was black (or blue). He always carried weapons like swords and ruled all worlds. 60

(Black Colour)

Details of Raivata Manu

Father	Priyavrata
Wife	Vindhyāvali
Sons	Dattaka, Arjuna etc
Day of birth	New moon day of the Phālguṇa month.
Age	Raivataka Manvantara
Name of Hari	Vaikuṇṭha
Name of Indra	Vibhu

Names of sages of the Raivata Manvantara are the following : Hiraṇyaromā, Vedaśrī, Ūrdhvabāhu, Somapa, Vedabāhu, Sudhāma and Sutāpa.

133B/2 **Description of Cākṣuṣa Manu as given in the Śaivāgama and the Siddhāntaśekhara :**

The sixth Manu was Cākṣuṣa, son of Cakṣus. He was the grandson of Āditya. His wife was Kānti. Now listen to the names of his sons. They are Puruṣa, Sudyumna etc. Cākṣuṣa's colour is copper red. Being the Lord of the worlds, he followed the rules of Brāhmaṇas. **61-62**

(Red Colour)

Details of Cākṣuṣa Manu

Father	Cakṣus
Wife	Kānti

Sons	Puruṣa, Sudyumna etc
Day of birth	The eleventh day of the white half of the Puṣya month.
Age	Cākṣuṣa Manvantara
Name of Hari	Ajita
Name of Indra	Mandradyumna

Names of sages of the Cākṣuṣa Manvantara are the following : Havirbhānu, Sumedhas, Sahiṣṇu, Viraja, Madhu, Ṛṣabha and Atināma.

134A/1 Description of Vaivasvata Manu as given in the Śaivāgama and the Siddhāntaśekhara :

Vaivasvata Manu, son of Sūrya, is the seventh among Manu-s. Ikṣvāku etc., were his sons and Riṣṭi was his wife. He, being the Lord of the world, wrote the Smṛti, basing it on both the Kṣatriya and Brāhmaṇa dharmas. He was known as the master of all worlds. His complexion was golden and his eyes were large like lotuses. 63-64

(Golden Colour)

Details of Vaivasvata Manu

Father	Sūrya (Sun)
Wife	Riṣṭi
Sons	Ikṣvāku etc

Day of birth	The tenth day of the white half of the Āṣāḍha month.
Age	Vaivasvata Manvantara
Name of Hari	Vāmana
Name of Indra	Purandara

Names of sages of the Vaivasvata Manvantara are the following : Kaśyapa, Atri, Bharadvāja, Viśvāmitra, Gautama, Jamadagni and Vasiṣṭha.

134A/2 Description of Sūryasāvarṇika Manu as given in the Śaivāgama and the Siddhāntaśekhara :

The eighth among Manu-s will be born as a son of Sūrya and his name will be Sūrya Sāvarṇi. His sons will be Nirmoha, Virajaska etc. His wife's name will be 'Devikā'. He will follow the path of Kṣatriyas and his colour will be black. He will be the Lord of the worlds for seventy-one yugas multiplied by four (4 x 71). **65-66**

(Black Colour)

Details of Sūryasāvarṇi Manu

Father	Sūrya (Sun)
Wife	Devikā
Sons	Nirmoha, Virajaska etc
Day of birth	The seventh day of the white half of the Māgha month.

Age	Sūryasāvarṇika Manvantara
Name of Hari	Sārvabhauma
Name of Indra	Bali

Names of sages of the Sūrya Sāvarṇi Manvantara are : Vyāsa, Paraśurāma, Gālava, Dīptimān, Kṛpa, Aśvatthāma and Ṛṣyaśṛṅga.

134B/1 Description of Dakṣasāvarṇika Manu as given in the Śaivāgama and the Siddhāntaśekhara :

The ninth among Manu-s is Dakṣasāvarṇi. He is the son of Varuṇa. His wife's name is 'Parā'. Dhṛṣṭaketu etc., are his sons. He is red in complexion and follows the Dharma of Kṣatriyas. He will be known as the Lord of seventy-one yugas multiplied by four (4 x 71). 67-68

(Red Colour)

Details of Dakṣasāvarṇi Manu

Father	Varuṇa
Wife	Parā
Sons	Dhṛṣṭaketu etc
Day of birth	Full moon day of the Phālguṇa month.
Age	Dakṣasāvarṇika Manvantara
Name of Hari	Ṛṣabha
Name of Indra	Adbhuta

Names of sages of the Dakṣasāvarṇi Manvantara : Medhātithi, Vasu, Satya, Savana, Havyavāhana, Jyotiṣmān and Dyutimān.

134B/2 Description of Brahmasāvarṇika Manu as given in the Śaivāgama and the Siddhāntaśekhara :

Brahmasāvarṇi, the tenth among Manu-s, is the son of Sage Upaśloka. His sons are Bhūriṣeṇa etc., and his wife is Bṛhatī. He follows the Brāhmaṇa path and his colour is white. He will be the Lord of the worlds like his predecessors. **69-70**

(White Colour)

Details of Brahmasāvarṇi Manu

Father	Sage Upaśloka
Wife	Bṛhatī
Sons	Bhūriṣeṇa etc.
Day of birth	Full moon day of the Āṣāḍha month.
Age	Brahmasāvarṇika Manvantara
Name of Hari	Viṣvaksena
Name of Indra	Śambhu

Names of sages of this Manvantara are the following : Āpomūrti, Haviṣyanta, Nābhāga, Apratima, Vasiṣṭha, Sukṛti and Satya.

135A/1 Description of Dharmasāvarṇi Manu as given in the Śaivāgama and the Siddhāntaśekhara :

Dharmasāvarṇi, a magnanimous soul, is the eleventh Manu. He is a son of Dharma and his sons are Satyadharma etc. His wife is Dīkṣā and his colour is red. He follows the path of Kṣatriyas. He will be the Lord of seventy-one yugas multiplied by four (71 x 4). **71-72**

(Red Colour)

Details of Dharmasāvarṇi Manu

Father	Dharma
Wife	Dīkṣā
Sons	Satyadharma etc.
Day of birth	The eighth day of the black half of the Śrāvaṇa month.
Age	Dharmasāvarṇika Manvantara
Name of Hari	Dharmasetu
Name of Indra	Vidhṛti

The names of sages of this Manvantara are the following : Haviṣmanta, Variṣṭha, Agnitejas, Niścala, Āruṇi, Vṛṣṭi and Anagha.

135A/2 Description of Rudrasāvarṇi Manu as given in the Śaivāgama and the Siddhāntaśekhara :

The tenth Manu will be known as Rudrasāvarṇi. He is the son of Rudra; Devas (gods) and Anudevas (demigods) are his sons. His wife is known by the name "Āryā". His colour is black. He is very valorous and follows the Dharma of Kṣatriyas. His rule is very harsh and he is the Lord of all worlds. **73-74**

(Colour Black)

Details of Rudrasāvarṇi

Father	Rudra
Wife	Āryā
Sons	Devas and Anudevas
Day of birth	Full moon day of the Kārttika month
Age	Rudrasāvarṇika Manvantara
Name of Hari	Svādhāmā
Name of Indra	Ṛtudhāmā

Names of sages of the Rudrasāvarṇi Manvantara are the following : Taponidhi, Sutāpa, Tapasvī, Tapomati, Tapodhṛti, Dyuti and Tapomūrti.

135B/1 Description of Vedasāvarṇika Manu (whose another name is Agnisāvarṇi) as given in the Śaivāgama and the Siddhāntaśekhara :

The thirteenth Manu will be known as Vedasāvarṇi. He is the son of Vedaśiras and follows Dharma of Brāhmaṇas. His dear wife is

Trayī and his sons are Citrasena etc. He is the master and lord for a period of seventy one x four yugas. (71 x 4) 75-76

(White Colour)

Details of Vedasāvarṇi Manu

Father	Vedaśiras
Wife	Trayī
Sons	Citrasena etc.
Day of birth	Full moon day of the Caitra month
Age	Vedasāvarṇika Manvantara
Name of Hari	Yogīśvara
Name of Indra	Divaspati

Names of sages of this Manvantara are the following : Niṣpravāpa, Tattvadarśī, Dhṛtimān, Avyaya, Nirutsuka, Sutāpa and Nirmoha.

135B/2 Description of Indrasāvarṇikaraucya Manu as given in the Śaivāgama and the Siddhāntaśekhara :

The fourteenth Manu is called "Indrasāvarṇi". He is Indra's son and his sons are Uru, Gambhīraka etc. His colour is blue and he carries a bow in his hand. He follows the Dharma of Kṣatriyas. His wife is Mati and he rules all worlds. 77-78

(Blue Colour)

Details of Indrasāvarṇi Manu

Father — Indra

Wife — Mati

Sons — Uru, Gambhīraka etc.

Day of birth — Full moon day of the Jyeṣṭha month

Age — Indrasāvarṇika Manvantara

Name of Hari — Apahata

Name of Indra — Śuci

Names of sages of this Manvantara are the following : Agnīdhra, Agnibāhu, Yūci, Yukta, Mādhava, Ayuta and Śukra.

136A **The following are the tithis (days of birth) of the fourteen Manus as given in the Kālaprakāśikā :**

The days of birth of the fourteen Manus starting with Svāyambhuva Manu respectively are the following :

1. The Ninth day of the white half of the Āśvayuja month.
2. The Twelfth day of the white half of the Kārttika month.
3. The Third day of the white half of the Caitra month.
4. The Third day of the white half of the Bhādrapada month. **79**
5. The new moon day of the Phālguṇa month.
6. The Eleventh day of the white half of the Puṣya month.

7. The Tenth day of the white half of the Āṣāḍha month.

8. The Seventh day of the white half of the Māgha month. **80**

9. The full moon day of the Phālguṇa month.

10. The full moon day of the Āṣāḍha month.

11. The Eighth day of the black half of the Śrāvaṇa month.

12. The full moon day of the Kārttika month. **81**

13. The full moon day of the Caitra month.

14. The full moon day of the Jyeṣṭha month. **82**

In the following ślokas (stanzas), the names of the seven sages of each Manvantara are given :

1. In the age of Svāyambhuva Manu, the seven sages are - Marīci, Kratu, Atri, Aṅgiras, Pulaha, Vasiṣṭha and Pulastya. **83**

2. In the age of Svārociṣa Manu, the seven sages are - Ūrjastambha, Ṛṣabha, Prāṇa, Datta, Jārvari, Niścara and Atri. **84**

3. In the age of Uttama Manu, the seven sages are - Aradhabāhu, Savana, Sutapas, Rajas, Ghana, Śukla and Gotra. **85**

4. In the age of Tāmasa Manu, the seven sages are - Jyotirdhāman, Pṛthu, Caitra, Vānaka, Kāvya, Pīvara and Agni. **86**

5. In the age of Raivata Manu, the seven sages are - Hiraṇyaroman, Vedaśrī, Ūrdhvabāhu, Somapa, Vedabāhu, Sudhāma and Sutāpa. 87

6. In the age of Cākṣuṣa Manu, the seven sages are - Havirbhānu, Sumedha, Sahiṣṇu, Viraja, Madhu, Ṛṣabha and Atināma. 88

7. In the age of Vaivasvata Manu, the seven sages are - Kaśyapa, Atri, Bharadvāja, Viśvāmitra, Gautama, Jamadagni and Vasiṣṭha. 89

8. In the age of Sūryasāvarṇi Manu, the seven sages are - Vyāsa, Paraśurāma, Gālava, Dīptimān, Kṛpa, Aśvatthāma and Ṛṣyaśṛṅga. 90

9. In the age of Dakṣasāvarṇi Manu, the seven sages are - Medhātithi, Vasu, Satya, Savana, Havyavāhana, Jyotiṣmān and Dyutimān. 91

10. In the age of Brahmasāvarṇi Manu, the seven sages are - Apomūrti, Haviṣyanta, Nābhāga, Apratima, Vasiṣṭha, Sukṛti and Satya. 92

11. In the age of Dharmasāvarṇi Manu, the seven sages are - Haviṣmanta, Variṣṭha, Agnitejas, Niścala, Āruṇi, Vṛṣṭi and Anagha. 93

12. In the age of Rudrasāvarṇi Manu, the seven sages are - Taponidhi, Sutāpa, Tapasvī, Tapomati, Tapodhṛti, Dyuti and Tapomūrti. 94-95A

13. In the age of Vedasāvarṇi Manu, the seven sages are - Niṣpravāpa, Tattvadarśī, Dhṛtimān, Avyaya, Nirutsuka, Sutāpa and Nirmoha. **95B-96**

14. In the age of Indrasāvarṇi Manu, the seven sages are - Agnīdhra, Agnibāhu, Yūci, Yukta, Mādhava, Ayuta and Śukra. **97-97A**

136B **Now the names of Indras in respect of the fourteen Manus starting with Svāyambhuva Manu are the following respectively as given in the Bhāgavata :**

Yajña, Rocana, Satyajit, Triśikha, Vibhu, Mandradyumna, Purandara, Bali, Adbhuta, Śambhu, Vidhṛta, Ṛtudhāman, Divaspati and Śuci. **98-99**

Now the names of Hari-s in respect of the fourteen Manus starting with Svāyambhuva Manu are the following respectively as given in the Bhāgavata :

Yajña, Vibhu, Satyasena, Hari, Vaikuṇṭha, Ajita, Vāmana, Sārvabhauma, Ṛṣabha, Viṣvaksena, Dharmasetu, Svādhāmā, Yogīśvara and Apahartā. **100-101**

136B/1 **Meditation on Parjanya as found in the Śaivāgama :**

God Parjanya has ten hands and in them he carries (1) the gesture of granting boons, (2) life, (3) dessicator (śoṣaka), (4) a sickle (kuṭhāra), (5) a lotus flower, (6) a bright gem,

(7) a noose (pāśa), (8) a discus, (9) tender leaves and (10) a pot of water. **102-103**

(White Colour)

136B/2 Meditation on Brahmāstra as given in its Kalpa :

I meditate on Bagaḷāmukha who is killing (or tormenting) the enemies with his left hand and also with the mace which he holds in his other hand. His tongue is very long and he wears yellow clothes. **104**

(Yellow Colour)

136B/3 Meditation on Kāmadhenu (Wish-yielding divine cow) as given in the Nṛsiṃhaprāsāda :

The Kāmadhenu has the face of a cow and the form of a woman of fair complexion wearing all ornaments. She carries a fistful of grass, a water pot and grants prosperity and nourishment. **105**

(Fair Colour)

136B/4 Meditation on Kāmadhenu of a different shape as given in the Prapañcasāra :

Kāmadhenu has the face of a woman and the neck of a horse. Her ears are pointed upwards. She has three eyes, three horns and two wings resembling the wings of a swan. She has two tails and the feathers of a peacock are observed on her forehead. Her legs are like those of a cow and she has five teats. This is the form of the Kāmadhenu. **106-107**

(Golden Colour)

137A Meditation on the nine Cirañjīvins as given in the Śaivāgama and their colours and names as given in the Padmapurāṇa :

Aśvatthāmā is white and Mahābali is black. Vyāsa is black and Māruti (Añjaneya) is crystal-white. Vibhīṣana is black and Kṛpa is white. Jāmadagnya (Paraśurāma) is of golden complexion while Mārkaṇḍeya is white and Prahlāda is golden in colour. Thus the colours of these (Cirañjīvins) are to be known. **108-109A**

137A/1 Meditation on Aśvatthāman as found in the Śaivāgama :

May the immortal Aśvatthāman, whose shoulders shine with Brahmasūtra (sacred thread) and who wears the hide of the Kṛṣṇamṛga (a type of deer) as clothes, grant me long life. **110**

(White Colour)

137A/2 Meditation on Bali as found in the Śaivāgama :

May Bali, the denizen of Pātāḷa (nether world), be graceful to me. He is a king that carries a bow and arrows and his head is marked with Viṣṇu's foot. **111**

(Black Colour)

His wife is Vindhyāvalī.

137A/3 Meditation on Vyāsa as given in the Śaivāgama :

May Vyāsa, the immortal propagator of Dharma, grant me long life. He has matted locks of hair and is worshipped by the best of sages. **112**

(Black Colour)

134A/4 Meditation on Hanumān as given in the Śaivāgama :

Hanūmān is a devotee of Śrīrāma's feet. He is a bachelor and pure in character. He is also the stealer (or bringer) of the Sañjīvana mountain (for reviving Lakṣmaṇa's life). May he give me longevity. **113**

(Crystal White Colour)

137A/5 Meditation on Vibhīṣaṇa as found in the Śaivāgama :

Vibhīṣaṇa follows righteousness and always indulges in the worship of Srīrāma. He is immortal and has controlled his sense organs. May he grant me long life. **114**

(Black Colour)

Wife Saramā.

137A/6 Meditation on Kṛpa as found in the Śaivāgama :

Kṛpa is an ocean of compassion. He is engaged in austerities and wears rags (or bark clothes). May that gracious Kṛpa grant health to us as long as we live. **115**

(White Colour)

137B/1 Meditation on Paraśurāma as given in the Śaivāgama :

Paraśurāma, the best among the descendants of Bhṛgu, has an axe in his shining hand. He is adorned with many rosaries. May he, being gracious, grant me longevity. **116**

(Golden Colour)

137B/2 Meditation on Prahlāda as given in the Śaivāgama :

I meditate on Prahlāda who is the wisest devotee of Lord Viṣṇu. He is the best among Rākṣasas and immortal. He is very graceful. 117

(Golden Colour)

137B/3 Meditation on Mārkaṇḍeya as given in the Śaivāgama :

I adore Mārkaṇḍeya who has a peaceful mind. He worships Śiva always and knows the essence of the Vedas and the Śāstras. 118

(White Colour)

Colour and features of the eight Vasus as found in the Kāraṇāgama :

Dhruva is yellow, Adhvara is black, Soma is white and Anila is green. Āpas are said to be white while Anala is red. 119

Pratyūṣa has bright white colour and similarly Prabhāsa is also white. The Vasus should be represented as graceful and peaceful in face. They should be shown as having two hands and seated in the posture of the Padmāsana. They carry a weapon called śakti in one hand and in the other they have a gesture of granting boons. 120-120A

According to the ślokas given above, the Vasus have the same form; However, they have different shapes according to the Śaivāgama. So, the forms are here produced according to the

Śaivāgama and the colours are cited according to the Kāraṇāgama.

137B/4 Meditation on Dhruvavasu as given in the Śaivāgama :

I always contemplate on Dhruva for the sake of eternal fame. He carries a rosary in one hand. His shoulder shines with the sacred thread. **121**

(Yellow Colour)

137B/5 Meditation on Adhvaravasu as given in the Śaivāgama :

I adore Adhvaravasu whose hands shine with sruk and sruva (spoonlike instruments of Yajña) and who wears the hide of a tiger. He is always engaged in the service of Agni (the sacred fire). **122**

(Black Colour)

138A/1 Meditation on Somavasu as given in the Śaivāgama :

I contemplate on Soma in my heart. He creates happiness to the whole world with his eyes that shower divine nectar. He is seated on a gem-studded throne. **123**

(White Colour)

138A/2 Meditation on Āpavasu as given in the Śaivāgama :

May the waters (āpas) which have their source in the sea, which destroy all sins, which are filled with golden particles and which ride on the vehicle called fish be auspicious to us. **124**

(White Colour)

138A/3 Meditation on Anilavasu as given in the Śaivāgama :

May Anila (wind), who purifies the world and whose lotus feet are venerated by groups of gods, be for my prosperity always. **125**

(Green Colour)

138A/4 Meditation on Analavasu as given in the Śaivāgama :

I meditate on Anala who has mounted a goat and who grants prosperity. He is accompanied by goddess Svāhā and his head shines with a crown. **126**

(Red Colour)

138A/5 Meditation on Pratyūṣavasu as given in the Śaivāgama :

I contemplate on Pratyūṣavasu who is white in complexion and who wears white attire. His body is smeared with sandal paste and he is the main cause of the removal of obstacles. **127**

(White Colour)

138A/6 Meditation on Prabhāsavasu as given in the Śaivāgama :

I adore Prabhāsavasu whose body shines with effulgence. His hand has a brilliant rosary and he wears the hide of a tiger. **128**

(White Colour)

138B **The forms of the Saptamaruts are given in the Śaivāgama and their colours in the Padmapurāṇa and also in the Kāraṇāgama :**

The remaining features are similar to those of the Vāyu (god of wind) who is known as a Dikpālaka. In some other text and the Mayūkha it is added that the Maruts carry a sword and a shield. The seven Maruts are -

Āvaha, Vivaha, Udvaha, Saṁvaha, Nivaha, Anuvaha and Pravaha. Each of these seven Maruts have seven types.

The colours of the seven Maruts cited above are respectively (as given in the Padmapurāṇa and the Kāraṇāgama) —

Smoke Grey, Red, Yellow, Dark, White, Black and Crimson.

138B/1 **Meditation on Āvaha Marut as given in the Śaivāgama :**

May the best among Maruts, Āvaha, be for my happiness. He is seated on the fast-moving Garuḍa and moves in all directions. **129**

(Smoke Grey Colour)

138B/2 **Meditation on Vivaha Marut as given in the Śaivāgama :**

May Vivaha Marut grant me prosperity. He blows erratically and demolishes the worlds and moves at the centre of the space. **130**

(Red Colour)

138B/3 Meditation on Udvaha Marut as given in the Śaivāgama :

I adore always the Udvaha Marut who makes the oceans agitated and the mountains perturbed. He uproots the trees and causes havoc in the world. 131

(Yellow Colour)

138B/4 Meditation on Saṁvaha Marut as given in the Śaivāgama :

May the wind god Saṁvaha Marut who brings fragrance and creates happiness in the world grant me bliss. He carries cool drops of water and blows slowly. 132

(Dark Colour)

138B/5 Meditation on Nivaha Marut as given in the Śaivāgama :

I bow my head to Nivaha Marut, the best of the winds, who makes the hills flee with his tremendous speed. 133

(White Colour)

138B/6 Meditation on Anuvaha Marut as given in the Śaivāgama :

I adore Anuvaha Marut who moves in the reverse direction and makes the whole world tremble. He is the most superior among winds. 134

(Black Colour)

138B/7 Meditation on Pravaha Marut as given in the Śaivāgama :

May the wind called "Pravaha Marut" be worshipped by all animals. It is he that makes the whole world alive by pervading it in the form of Prāṇa, Apāna etc. **135**

(Crimson Colour)

The names of the forty-nine Maruts are given below as found in the Kāraṇāgama :

Their forms are available in the Mayūkha. The names are - Prāṇa, Apāna, Vyāna, Udāna, Samāna, Nāga, Kṛkara, Kūrma, Devadatta, Dhanañjaya, Pravaha, Vivaha, Śambhu, Saṁvaha, Anuvaha, Urvaha, Āvaha, Śankhu, Kāla, Nivaha, Śvāsa, Anila, Anala, Pratibha, Kumuda, Kānta, Sibi, Śveta, Rakta, Kṛṣṇa, Jita, Ajita, Jañjhā, Dyota, Kratu, Siddha, Piṅga, Śuci, Saumya, Māruta, Hanu, Kampana, Maṇḍūka, Bhīma, Kapi, Saṃvartaka, Jaḍa, Atijaḍa and Santata. || 49 ||

139A/1 The form of these Maruts is given in Mayūkha :

The Maruts are the brothers of Indra and they are bright like the sun. They are adorned with ornaments like crown, pearl necklace, bracelet and bangle. **136**

Each of them carries a sword and a shield and follows Lord Indra. The colours of the chief Maruts are given below. **137**

The form and shape of these forty-nine Maruts are the same. So only one picture has been written. The colours of the chief Maruts are mentioned below as applying to seven groups.

Smoky Grey	7
Red	7
Yellow	7
Dark	7
Black	7
Crimson	7
Total	**49**

These are called Vyaṣṭi Maruts.

139A/2 **The names of Viśvedeva-s as given in the Smārtaprayoga and their form as found in the Bhaṭṭabhāskarīya :**

Names : Kratu, Dakṣa, Vasu, Satya, Kāla, Kāma, Dhanu, Purūravas, Rudra, Rucika, Ārdrava, Dhanuṣ and Vilocana. The Viśvedevas are described in the Smārtaprayoga as thirteen. 138-139

139A/2 **The form of Viśvedevas is given in the Bhaṭṭabhāskarīya :**

All the Viśvedevas carry an arrow in their right hands and a bow in their left hands. They are white in colour. 140

In the Bhaṭṭabhāskarīya, ten names of the Viśvedeva-s are given according to another tradition :

Kratu, Dakṣa, Vasu, Satya, Kāla, Kāma, Vilocana, Purūravas, Ārdrava and Rudra are known Viśvedeva-s. **141**

According to the stanza cited above, the thirteen Viśvedeva-s have the same form. So only one picture has been written to represent all of them. We have written the other śloka also following another tradition.

(White Colour)

139B/1 **Meditation on eight Dikpālakas as given in the Bhaṭṭabhāskarīya, the Śingābhaṭṭīyaprayoga, the Śaivāgama, the Nṛsiṃhaprāsāda, the Mayūkha and the Dānakhaṇḍa :**

Meditation on Indra as given in the Bhaṭṭabhāskarīya :

I bow to Indra, consort of Śaci, who is mounted on the elephant Airāvata. He has four hands and a thousand eyes. His colour is yellow. In his right hand he has the gesture of granting fearlessness and in his left the gesture of granting boons. In the upper right hand he carries the weapon Vajra and in the upper left a goad (aṅkuśa). He is adorned with various divine ornaments in which gems, Kaustubhas and rubies shine. He wears earrings and a sacred thread. He shines with divine brilliance. **142-144**

(Golden Colour)

139B/2 Meditation on Agni as given in the Śingābhaṭṭīyaprayoga :

One should meditate on Agni in this form. He has seven hands, four horns, seven tongues and two heads. His legs are three and his face is gracious. He is seated comfortably and has a clean smile. **145**

On his right side he has his wife Svāhā and on his left side Svadhā. In his right hands he carries a weapon called 'Śakti', a vessel of food, and two spoons called 'Sruk' and 'Sruva'. **146**

In his left hands he carries a weapon called 'Tomara', a fan and a vessel filled with ghee. He is seated on his vehicle which is a ram (Meṣa). He is very bright and fair in colour. He has matted locks of hair. **147**

His flag is the smoke and his eyes are red. God Agni grants all wishes of his devotees. One should meditate on Agni as if one is facing him. **148**

(Red Colour as per propriety)

139B/3 Meditation of Yama as given in the Śaivāgama and the Nṛsiṃhaprāsāda :

I bow to Yama who mounts on a fierce bison and carries the baton of death. He is black in colour and carries a noose. **149**

Yama is the beloved of Iḷā and carries a bludgeon (Daṇḍa) in his hand. His vehicle is a bison and colour red. He is the giver of fruits (results) of the deeds of each individual. **150**

(Colour is either black or red according to the merit or sin of the people)

139B/4 Meditation on Nirṛti as given in the Dānakhaṇḍa of the Mayūkha :

Nirṛti has a man as his vehicle and is black in colour. He carries a sword and a shield and his hairs stand straight upon the head. His eyes are uneven and he looks very fearsome. He is the beloved of Kālikā. **151**

(Black Colour)

140A/1 Meditation on Varuṇa as given in the Mayūkha and the Bhaṭṭabhāskarīya* :

Varuṇa carries a snake noose and has gems as his ornaments. His beloved is Padminī and he is the Lord of waters. His colour is golden and vehicle a shark (makara). **152**

(Golden Colour)

140A/2 Meditation on Vāyu as given in the Mayūkha and the Bhaṭṭabhāskarīya :

Vāyu is the relative of life of the whole world. His vehicle is the Kṛṣṇamṛga (a type of deer) and his colour is dark. His flag staff is made of gold and his beloved is Mohinī. **153**

(Black Colour)

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* Mayūkha might be a work by Bhaṭṭabhāskara

140A/3 Meditation on Kubera as given in the Mayūkha and Bhaṭṭabhāskarīya :

Kubera is mounted on a horse and holds a baton or spear (kunta) in his hand. His beloved is Cittinī and he is the lord of treasures. His colour is golden. He is the giver of money and beautiful to look at. 154

(Golden Colour)

140A/4 Meditation on Īśāna as given in the Bhaṭṭabhāskarīya and Mayūkha :

Īśāna is the supreme lord and the beloved of Gaurī. He is white like pure crystal and his vehicle is a bull. In his hands he carries the gesture of granting boons and fearlessness, a spear and a rosary. 155

(White Colour)

140B The forms of the Eight Directional Elephants are given in the Mayūkha and their names as well as names of their Wives are given in the Agnipurāṇa :

Forms of the Directional Elephants as given in the Mayūkha :

The elephant called 'Airāvata' is white in colour and possesses four tusks. The elephant Puṣpadanta is big and dark in colour. He has six tusks and flowerlike teeth. The other directional elephants are like ordinary elephants. 156-156A

The names of the Directional Elephants as given in the Agnipurāṇa :

The eight directional elephants are - Airāvata, Puṇḍarīka, Vāmana, Kumuda, Añjana, Puṣpadanta, Sārvabhauma and Supratīka. **157**

Names of the Wives of the Directional Elephants as given in the Agnipurāṇa :

Abhramu, Kapilā, Piṅgalā, Anupamā, Tāmraparṇī, Sudantī, Añjanā and Anjanāvatī are the names of the female elephants which are the wives of the eight directional elephants. **158**

140B/1 Airāvata, which is the elephant of the eastern direction, is white in colour and has four tusks. Its wife's name is Abhramu.

140B/2 Puṇḍarīka is the elephant of the south-eastern direction. Its colour is smoke-grey and wife's name is Kapilā.

140B/3 Vāmana is the elephant of the southern direction. Its colour is smoke-grey and its wife is called Piṅgalā.

140B/4 Kumuda is the elephant of the south-western direction. Its colour is smoke-grey and the name of its wife is Anupamā.

140B/5 Añjana is the name of the elephant of the western direction. Its colour is smoke-grey and its wife is known as Tāmraparṇī.

140B/6 The elephant in the north-west direction is Puṣpadanta. Its colour is black and it has six tusks. Its wife is Sudantī.

140B/7 The elephant in the direction of Kubera (viz., the north) is Sārvabhauma. Its colour is smoky-grey and wife is Añjanā.

140B/8 The elephant in the north-east direction is Supratīka. It is smoke-grey in colour and its wife is known as Añjanāvatī.

The Names of Eight Directional Serpents and their forms as given in the Nṛsiṃhaprāsāda :

Ananta, Vāsuki, Takṣa, Karkoṭa, Padmaka, Mahāpadma, Śaṅkha and Kulika are the Eight Directional Snakes belonging to difficult families(?). 159

Their features :

Ananta and Kulika are brahmaṇas and their colour is white. Each of them has one thousand hoods. 160

Vāsuki and Śaṅkhapāla are Kṣatriyas and their colour is red. Each of them has seven hundred hoods. 161

Takṣaka and Mahāpadma belong to the Vaiśya caste. They are yellow in colour and each of them has five hundered hoods. 162

Padma and Karkoṭaka belong to the Śūdra caste and they are black in colour. They should be known as adorned with three hundred hoods each. 163

141A/1 The serpent of the direction of Indra (viz., east) is Ananta ; Brāhmaṇa by caste ; one thousand hoods ; white colour.

141A/2 The serpent of the direction of Agni (viz., south-east) is Vāsuki ; Kṣatriya by caste ; seven hundred hoods ; red colour.

141A/3 The serpent of the direction of Yama (viz., south) is Takṣaka ; Vaiśya by caste ; five hundred hoods ; yellow colour.

141A/4 The serpent of the direction of Nairṛtya (viz., south-west) is Karkoṭaka ; Śūdra by caste ; three hundred hoods ; black colour.

141A/5 The serpent of the direction of Varuṇa (viz., west) is Padmaka ; Śūdra by caste ; three hundred hoods ; black colour.

141A/6 The serpent of the direction of Vāyu (viz., north-west) is Mahāpadma ; Vaiśya by caste ; five hundred hoods ; yellow colour.

141A/7 The serpent of the direction of Kubera (viz., north) is Śaṅkhapāla; Kṣatriya by caste ; seven hundred hoods ; red colour.

141A/8 The serpent of the direction of Īśāna (viz., north-east) is Kulika ; Brāhmaṇa by caste ; one thousand hoods ; white colour.

141B/1 **Meditation on Agni having three faces as given in the Mantradevatāprakāśikā :**

May the gracious sacred fire Pāvaka protect us for long. He carries in his hands a weapon called śakti, the svastika, a noose, a hook and gestures of granting boons and fearlessness. He has three faces and wears many ornaments like the crown. **164**

(Red Colour like that of the Dikpālaka Agni)

141B/2 **Meditation on Brahmā, the master of the Upper Direction as given in the Dānakhaṇḍa of Hemādri :**

May that Lord with four faces be graceful to me always. He is born in a lotus and has the form of the three Vedas. He lives in

the Vedas and is the grand father of the world. He is very efficient in the performance of the Yajñas. 165

(By propriety his colour is pale red resembling the trumpet flower)

141B/3 Meditation on Ananta, the master of the Lower Direction as given in the Dānakhaṇḍa of Hemādri :

To Ananta I bow again and again. He carries (effortlessly) this whole world full of moving and the non-moving beings like a flower on his head. 166

(By propriety the Colour is White)

141B/4 Description of the Ten Directions as given in the Nṛsiṃhaprāsāda :

The features of the Eastern Direction :

The east direction is a young girl of red colour. She is seated on an elephant.

(Red Colour)

141B/5 The features of the South-East Direction as given in the Nṛsiṃhaprāsāda :

The south east is seated on a Kāraṇḍa (a sort of duck) and she has a huge body. She has the complexion of a lotus flower. 167

(Lotus Colour)

142A/1 The features of the South Direction as given in the Nṛsiṃhaprāsāda :

The southern direction is a youthful woman. She is seated on an eagle and her face is like that of an eagle. Her colour is yellow.

(Yellow Colour)

142A/2 The features of the South-West direction as given in the Nṛsiṃhaprāsāda :

The south-west direction is a youthful woman seated on a camel. Her colour is yellowish black (green?). **168**

(Green Colour)

142A/3 Features of the Western Direction as given in the Nṛsiṃhaprāsāda :

The western direction is a young woman. Her colour is black. She has two hands and is seated on a horse.

(Black Colour)

142A/4 Features of the North-Western Direction as given in the Nṛsiṃhaprāsāda :

The north-western direction is black in colour. She is engaged in playing on an instrument of music called Dhanu. **169**

(Black Colour)

142A/5 Features of the Northern Direction as given in the Nṛsiṃhaprāsāda :

The northern direction is an old woman. Her face is white, but the colour (of her body) is red.

(In the body Red Colour, face is White)

142A/6 Features of the North-Eastern Direction as given in the Nṛsiṃhaprāsāda :

The north-eastern direction is a very old woman. She is white in colour and seated on a bull. 170

(White Colour)

142B/1 Features of the Upper Direction as given in the Śaivāgama :

The upper direction is like the sky.

(Blue Colour)

The features of the direction are those that are cited for the ākāśa (sky or space) which is counted among the five great Elements.

I meditate on the god of the sky who is blue in colour and who wears blue apparels. He is all pervading. He has two hands in which he holds the sun and the moon. He is adorned with all ornaments. 171

(Blue Colour)

In the Dānakhaṇḍa of the Hemādri, this diety has an adjective "Sixteen years old".

142B/2 The features of the Lower Direction as given in the Śaivāgama:

The lower direction has resemblance with the earth.

(White Colour)

The features of this direction have to be understood as similar to the earth which is counted among the five Great Elements.

One should meditate on Pṛthivi (earth) who is white in colour and decorated with many divine ornaments. She has four hands and her body is placid and she wears clothes bright like the sun. **172**

In her right hands she carries a vessel filled with gems and another vessel full of various plants. In her left hands she has a lotus flower and a vessel filled with herbs. Her face is also like a lotus. In her form as Rasā (physical earth) she is mounted on the four directional elephants. I surrender to goddess Earth, who is the abode of all plants and who is ever clean. **173-175A**

(White Colour)

142B/3 Description of the Aśvinī gods as given in the Śaivāgama :

The twin gods are both decorated with the sacred thread (upavīta) and have crowns on their hairdo. Their eyes resemble blooming red lilies (utpala). Their garlands, clothes and colour are yellow. The twin gods, who are physicians of gods have also the names 'Nāsatya' and 'Dasra'. **175B-176**

(Yellow Colour)

Another description of the Aśvinī gods found in the Śaivāgama:

The Aśvinī gods are white in colour and they have two hands each. Their vehicles are two horses and they carry in their hands pots of ambrosia. **177**

142B/4 Meditation on the Aśvinī gods as given in the science of medicine called "Āyurvedatantra" :

I will now tell the shape of the Aśvinī gods with all their special features. One should represent them (in art) as having the form of horses upto their necks starting with feet. **178**

In the faces, they have the human form. They have two eyes and carry crowns on their heads. They have two ears and thick necks. They have four hands and two legs similar to those of a horse. In their two right hands they carry the gesture of granting fearlessness and a medical herb. In their left hands they carry a basket and a pot of ambrosia. **179-180**

The Aśvinī gods should be represented on fresh Tāla leaves. They are the doctors of all gods. Their complexion is white and their names are - Dasra and Nāsatya. **181**

(White Colour)

143A/1 Meditation on the forms of the seven seas :

The form of the Salty Ocean as given in the Nṛsiṃhaprāsāda :

The salty ocean should be represented in the human form as having two hands and decorated with various gems. In his right

hand, he should be shown as carrying a rosary and a vessel full of precious stones in his left hand. His complexion should be pale red. He is seated on a comfortable seat and wears an upper garment in addition to his sacred thread. **182-182A**

(Pale Red Colour ; Colour of trumpet flower)

143A/2 Meditation on the Ocean of Sugarcane juice as given in the Nṛsiṃhaprāsāda :

I contemplate in my heart on the ocean of sugarcane juice which has the colour and shining of the urine of cows. The god of this ocean carries in his hands a pot and a baton. **183**

(Colour of Cow's urine)

143A/3 Meditation on the Ocean of Liquor as given in the Nṛsiṃhaprāsāda :

I meditate in my heart on the ocean which has liquor as its water. The god of this ocean is mounted on a serpent fish (a Rhinoceros?) and his complexion (or the colour of this ocean) resembles the gomedaka (a gem). He carries in his hands a pitcher and a hammer. **184**

(Colour of the Cow Fat)

(Gaṇḍaka = a fish which looks like a serpent)

143A/4 Meditation on the Ocean of Ghee as given in the Nṛsiṃhaprāsāda :

The ocean of ghee should be known as having the tawny colour. The god of this ocean is seated on a crab and has matted locks of hair. In his hand he carries a vessel filled with grass that has bulbous roots and a pot of vidu(?). **185**

(Tawny Colour)

143A/5 Meditation on the Ocean of Curds as given in the Nṛsiṃhaprāsāda :

The water of this ocean is like the scum of curds. The god of this ocean is seated on a lotus and carries in his hands two weapons called daṇḍa and śakti. He has matted locks of hair. **186**

(Pure White Colour)

143A/6 Meditation on the Ocean of Milk as given in the Nṛsiṃhaprāsāda :

The deity of this ocean has white complexion. In his right hand he carries a lotus and in his left a sacred pot. He has diamond ear rings and is seated on a crocodile (or shark). **187**

(Pearl White Colour)

143A/7 Meditation on the Ocean of Pure (sweet) Water as given in the Nṛsiṃhaprāsāda :

The deity of the sweet water ocean has white complexion resembling the pearls. His vehicle is a shark (or crocodile)

and he carries in his right hand a lotus and in his left a sacred pot. **188**

(Pearl White Colour)

143B/1 **The features of the five Great Elements are given in the Śaivāgama :**

Among them, the features of the deity of the Earth as given in the Śaivāgama :

One should meditate on goddess Mahī (Earth) who is white in colour and decorated with divine jewels. She has four hands and a slender body. Her garments are bright like the blazing sun. **189**

In her upper and lower right hands, she carries a vessel of gems and a pot full of plants. In her left hands, she carries a lotus flower and a vessel full of herbs. Her face is charming like a lotus. She is seated on the backs of the four directional elephants. She is in the form of Rasā (the globe of the earth). I surrender to goddess Earth who is the house of all plants. **190-191A**

(White Colour)

143B/2 **Features of the deity of Water as given in the Śaivāgama :**

One should meditate on waters (or the deities of waters) who are clear like the mirror surface. They are the enliveners of the world. They are auspicious and possess the quality of sweetness. They have the feminine form and have two hands. In them, they carry

a noose and a pot. Their vehicle is a shark (or crocodile or alligator). They are adorned with pearls. 192-193A

(White Colour)

143B/3 Features of the deity of Tejas (fire) as given in the Śaivāgama:

One should meditate on Agni who has golden complexion. He is the seven-flamed god who is free from ailments. His vehicle is a ram and he has seven hands. He is accompanied by his consort Svāhādevī. In his hands he carries several weapons like śakti. 194-194A

(Golden Colour)

143B/4 Features of the deity of Vāyu as given in the Śaivāgama :

I adore Vāyu whose colour is smoke grey. He is riding on a running deer. He has two hands and carries a flag in one. In his other hand he depicts the sign of granting boons. 195

(Smoke Grey Colour)

143B/5 Features of the deity of Space as given in the Śaivāgama :

I meditate on the deity of space who is blue in colour and who wears blue clothes. The sun and the moon shine in two hands. He is adorned with all ornaments. 196

(Blue Colour)

In the Dānakhaṇḍa of the Hemādri, this diety has an adjective "Sixteen Years old".

144A **The names, colours and features of the Foursome (Dharma etc.) are given in the Nṛsiṃhaprāsāda :**

Dharma (righteousness), Jñāna (knowledge), Vairāgya (detachment) and Aiśvarya (majesty) are in the forms of lions which are white, red, yellow and black respectively. **197**

Meditation on the four Presiding Deities of Dharma etc. is given in the Pāñcarātra :

Those deities are - Yama, Vāyu, Śiva and Indra. **197A**

The special features of these deities are to be noted in the description of Dikpālakas already cited above.

144A/1 Śiva is the presiding deity of Vairāgya (detachment). He is white and represented like Īśāna, a protector of direction (Dikpālaka).

144A/2 The feature of Vairāgya is yellow colour.

144A/3 The presiding deity of Aiśvarya is Indra. Golden Colour. He should be represented like the Dikpālaka Indra.

144A/4 The features of Aiśvarya. Black colour.

144A/5 The presiding deity of Dharma is Yama. His colour is dark. He should be represented like Yama who has been cited as a Dikpālaka.

144A/6 The feature of Dharma is white colour.

144A/7 The presiding deity of Jñāna is Vāyavya. His colour is smoky grey. He is represented like the Vāyavya who has been cited as a Dikpālaka.

144A/8 The feature of Jñāna (knowledge) is the red colour.

144A/9 **The distinguishing feature of Puṇyapuruṣa as given in the Kāraṇāgama is as follows :**

I contemplate on the deity called Puṇya who is seated on a throne and shines with golden hue. He wears a crown and all gods praise his lotus feet. **198**

(Golden Colour)

144B **Meditation on the Foursome of which Adharma is the first :**

Meditation on the Presiding Deities of these four is given in the Pāñcarātra :

There, meditation of the Foursome starting with Adharma :

Adharma etc. reside in the four quarters in human form. They have four hands each. Their faces resemble that of a lion and are white in colour. Other parts of their bodies are crimson. Two of their hands are folded in reverence. With the other pair of hands, they hold a seat suitable for practice of yoga. **199-200**

(Colour : White in face and Crimson in the body)

Presiding deities of Adharma etc. :

Presiding deity of Adhama is Nirṛti.

Presiding deity of Ajñāna is Durgā.

Presiding deity of Avairāgya is Kāma.

Presiding deity of Anaiśvarya is Rudra.

When Adharma etc. are not worshipped, they give (the devotees) the same results. Nirṛti, Durgā, Kāma and Rudra do likewise. **201**

The features of Nirṛti etc., were described when the forms were narrated earlier. Rudra is to be depicted like the deity of the star Ārdrā. Durgā should be depicted like the deity of the year called Raudrī.

144B/1 The presiding deity of Anaiśvarya (penury) is Rudra. His colour is white and he should be represented in picture like the deity of the star Ārdrā.

144B/2 The feature of Anaiśvarya is black colour.

144B/3 The presiding deity of Ajñāna (ignorance) is Durgā. Her colour is black. She should be represented like the deity of the year called "Raudrī".

144B/4 The feature of Ajñāna is its black colour.

144B/5 The presiding deity of Avairāgya (attachment to worldly things) is Kāma. His colour is golden.

144B/6 The feature of Avairāgya is yellow colour.

144B/7 The presiding deity of Adharma is Nirṛti. His colour is black.

144B/8 The feature of Adharma is white colour.

144B/9 **Special features of Pāpapuruṣa as given in the Pāñcarātra :**

Brahmahatyā (slaying of Brāhmaṇas) is the head of Pāpapuruṣa and stealing of gold is his two hands. His heart is the drinking of

liquor and his waist is the illicit relation with one's teacher's wife. **202**

The Aṅga-pātakas and Pratyaṅga-pātakas are his two feet. The sins called upapātakas are the hairs of the Pāpapuruṣa. His brows, beard and eyes are all reddish brown. He carries a sword and a shield on the left side of his body. One should meditate on him. **203-203A**

(Black Colour)

145A The description of the four Vedas is found in the Nṛsiṃhaprāsāda :

The description of their wives is in the Skāndapurāṇa under the heading 'Lakṣmī-Nārāyaṇa-Saṁvāda'. The description of the deities presiding over the Vedas is found in the Dānakhaṇḍa of Hemādri.

145A/1 Description of the Ṛgveda as given in the Nṛsiṃhaprāsāda :

The Ṛgveda has white colour, two hands and the face of a donkey. He is calm and carries a rosary. He is happy and prone to explaining. 204

(White Colour)

Ṛgveda's wife is Sāmidhenī. Her description is found in the conversation of Lakṣmī with Nārāyaṇa given in the Skāndapurāṇa :

Sāmidhenī has the face of a peacock and pure white colour. She is adorned with two bangles. She carries lotuses in her hands and wears matchless yellow silk. **205**

(Pure White Colour)

The upaveda of the Ṛgveda is Āyurveda according to Dānakhṇḍa of Hemādri and Śivatattvaratnākara.

Meditation on the deity called 'Soma' who is the presiding deity of the Ṛgveda is given in the Dānakhaṇḍa (section on giving gifts) of Hemādri :

The scholars are of the view that the gotra of Ṛgveda is Ātreya and the deity is Soma. **205A**

The meditation on Soma should be the same as that on the eclipsed moon :

The moon should be portrayed as white and as wearing white robes. His ornaments are also white and he has ten horses (to draw his chariot). The moon who grants boons should be shown as having two hands and carrying a mace. **206**

(White Colour)

145A/3 Description of the Yajurveda as found in the Nṛsiṃhaprāsāda:

Yajurveda is yellow in colour and he has the face of a goat. He carries a rosary in his right hand and in his left hand he has a weapon called Kuḷiśa (Vajra). He grants prosperity and auspiciousness. **207**

(Yellow Colour)

Yajurveda's wife is Sṛgā and meditation on her is found in the conversation of Lakṣmī with Nārāyaṇa given in the Skāndapurāṇa :

Listen to the features of Sṛgā : Her colour is red and her eyes are wide. Her belly is thin and she carries a lotus in her hand. **208A**

(Red Colour)

As given in the Dānakhaṇḍa of Hemādri, the Upaveda of the Yajurveda is the Dhanurveda (Science of Archery).

145A/4 Meditation on Rudra who is the presiding deity of the Yajurveda as given in the Dānakhaṇḍa of Hemādri :

According to Kāśyapa school, the scholars understand that the presiding deity of Yajurveda is Rudra. **208B**

Rudra is also the Pratyadhidevatā (counterpart deity) of Sūrya. He is described as follows :

Śiva has five faces and he rides on a bull. In each of his faces he has three eyes. In his hands he carries a skull, a spear, a weapon

called Khaṭvāṅga, and a bow called Pināka. On his head shines the crescent moon. **209**

(White Colour)

145B/1 **The description of the Sāmaveda is given in the Nṛsiṃhaprāsāda :**

The Sāmaveda is blue like the blue lily flower. He has the face of a horse. In his right hand he carries a rosary and in his left a pitcher. **210**

(Blue Colour)

The description of Kuhū, wife of Sāmaveda, is in the conversation of Lakṣmī and Nārāyaṇa given in the Skāndapurāṇa :

Goddess Kuhū has the face that resembles the full moon. She has two hands and is very clean. In her left hand she carries a parrot and in her right a bunch of grains. **211**

(White Colour)

The Upaveda of the Sāmaveda is the Gāndharvaveda (Science of Music) as given in the Hemādri.

145B/2 **Meditation on Indra, the presiding deity of Sāmaveda, as given in the Dānakhaṇḍa section of Hemādri :**

Sāmaveda belongs to the Bhāradvāja gotra and its deity is Purandara (Indra). **211A**

Indra should be represented like the Bṛhaspati.

Meditation on Indra :

Indra should be contemplated as riding on an elephant that has four tusks. His hands shine with the weapon Vajra and a goad (used to control the elephant). He is the Lord of the eastern direction and adorned with various ornaments. **212**

(Golden Colour)

145B/3 Description of the Atharvaveda as given in the Nṛsiṃhaprāsāda:

The Veda called Atharvaṇa is white in colour and has the face of a monkey. He has a rosary in his left hand and a pot in his right. **213**

(White Colour)

The wife of Atharvaveda is Samit. Her description is found in the conversation of Lakṣmī and Nārāyaṇa in the Skāndapurāṇa:

Features of Samit are told :

Her face has resemblance to that of a sow (female pig) and her eyes resemble those of the Cakora bird. Her garments have the colour of a Campaka flower. She has four hands in which she carries sruk, sruva, a lotus and a pot. **214**

(Golden Colour)

The Upaveda of the Atharvaveda is the Arthaveda (= Arthaśāstra) according to Hemādri. In the other books it is stated as Atharvaśiras. In the Mantraratnākara, it is stated that the

Mantraveda is the Upaveda of the Atharvaveda. This veda is given another name viz., 'Bhujagānana' in the Mantraratnākara.

145B/4 **Meditation on Brahmā, the presiding deity of Atharvaveda, as given in the Dānakhaṇḍa section of Hemādri :**

One should know that Vaitāna (fire) is the Adhidaiva and also that Brahmā is the presiding deity of Atharvaveda. O Lord, please listen to the description of his aspects. **215**

Meditation on Brahmā should be like that on Bṛhaspati, the Pratyadhidevatā :

One should contemplate on Brahmā who is seated on a lotus. He has matted locks of hair and four faces. In his four hands he carries a rosary, a sruva, a book and a kamaṇḍalu (a gourd used as a vessel to carry water). He wears a skin of the deer and a swan is beside him. **216**

(Pale Red Colour as per propriety)

146A/1 **Description (of the deity) of Āyurveda as given in the Nṛsiṃhaprāsāda :**

Āyurveda has the colour of turmeric and the face of monkey. His eyes are wide. He carries a rosary and a pot of divine nectar. He is the giver of health to all. **217**

(Yellow Colour)

146A/2 Meditation on Dhanvantari, the presiding deity of Āyurveda as given in the Āyurvedatantra :

May Lord Dhanvantari protect you. He carries in his hands a discus, a conch, a leech and a gem pot filled with divine nectar and so looks splendid. He has the bright colour of sapphire. He wears beautiful yellow silk. His headgear shines being covered with a white cloth. He is the giver of health to all. **218**

(Blue Colour)

146A/3 Description of Dhanvantari in a different manner as found in the Bhāgavata :

"O King, then arose a very magnificient person (Dhanvantari) from the ocean which was being churned by the sons of Kaśyapa for the divine nectar. 219

His hands were long and plump. His neck resembled the conch and his eyes were crimson in colour. His hue was black. The young Dhanvantari wore garlands and various ornaments. 220

His garments were yellow and his chest was wide. He had well-polished gem-studded ear rings. His hairs were black and curly. He was attractive and ferocious like a lion. 221

He carried in his hand a pot full of divine nectar. His hands were decorated with bangles. He was born from a part of Lord Viṣṇu. He is known by the name "Dhanvantari". Āyurveda

(Science of Longevity) is his very eye and he deserves to be worshipped. **222-222A**

(Black Colour)

Another description of Dhanvantari, used for meditation on him, is found in the Mantrāgama :

I bow to Lord Dhanvantari who carries in his four hands a conch, a discus, a leech and a pot of nectar. He is in his subtle form and his head shines with the blades of the Kuśa grass. His eyes resemble lotuses and his body shines like a black cloud. He looks attractive with the charming yellow silk worn on his waist. He is verily the forest fire for all the various diseases. **223**

(Colour of a Black cloud)

Another meditation of Dhanvantari found in the Vaidyaśāstra:

May Lord Dhanvantari eliminate all my sins always. He carries in his upper hands a conch and a discus. In the lower right hand he carries a pot of pure divine nectar which is divine medicine. In the lower left hand he carries a string of leeches. He is compassionate, auspicious and removes all ailments. **224**

(Black Colour according to propriety)

The two descriptions cited above from Mantrāgama do not differ from that extracted from the Vaidyaśāstra. So we have simply written those stanzas also.

Now are given the names of diseases, types of treatments, names of Taila-s, Mātrā-s, Añjana-s, Cūrṇa-s, Kalka-s and Rasāyana-s besides the definition of doctor and the greatness of Dhanvantari :

146B Eighteen great teachers of medicine are remembered by the tradition. Among them Dhanvantari, who was born from Viṣṇu directly, is the most important. 225

He knows the secret of suppressing hunger and thirst and the causes of all ailments. He knows the one hundered and seven vulnerable points of the body. 226

Dhanvantari is the teacher par excellence in teaching various types of treatments. He is an expert in the science of three aspects of Nāḍī. He also knows the division of the three Doṣa-s. 227

He is knowledgeable in knowing the excess and dearth of the seven Dhātu-s and Upadhātu-s. There are three kinds of diseases, viz., sādhya (curable), asādhya (incurable) and kaṣṭasādhya (curable with great difficulty). Excepting three diseases which are not at all curable, all other diseases of the body subside just by the remembrance of Lord Dhanvantari. 228-229A

The following diseases are of three types each :

Tṛṣṇāroga = (Unquenchable) thirst (morbid thirst).

Chardiroga = Vomiting sickness.

Svedaroga = Sweating (too much).

Arucyaroga = Disease in which no food tastes good, aversion to food.

Udāvarta = Disease of the bowels.

Pradara = Moenorrhagia (a disease of women). **229B-230**

Ānāha = Epistasis ; Suppression of urine ; constipation.

Viṣūcī = Cholera.

Asthiroga = Disease of bones.

Grāvaroga = ?

Mada = Intoxication.

Krimiroga = Disease caused by worms or disease which produces worms in the body.

Aṣṭhīla = Disease caused by heat ; a disease in which there is a swelling of globular shape under the navel. **231**

The following diseases are of four types each :

Dantaroga = Dental disease.

Ajīrṇa = Indigestion ; Loss of appetite.

Bahumūtra = Diabetes.

Aśmarī = A disease in which stones are formed in the urinary track.

Visarpi = A disease (erysipelas or any similar spreading eruption). **232**

The following diseases are of five types each :

Śobharoga = Disease of morbid swelling. Disease of tumour.

Pāṇḍuroga = Jaundice.

Śvāsaroga = Diseases related to breathing ; asthma.

Kāsaroga = Disease of cough.

Hikkita = Disease of hiccup.

Hṛdroga = Disease of heart, cardiac disease.

Grahaṇī = Diarrhea. **233**

The diseases related to the tongue and Atīsāra (dysentery) are of six types each. Unmāda (insanity), Apasmāra (epilepsy) and Vidradhi are diseases having seven types each. **234**

Kāmilā (Jaundice or excessive secretion of bile) is of nine types. Mūtrakṛchra (strangury or painful discharge of urine) and Masūrikā (smallpox) are considered to be severe illnesses. **235**

The diseases that cause pain and those related to the palate are of eight types each. The diseases of tongue, headache and Mūlagulma (enlargement of spleen) have twelve types each. Sannipāta (derangement of the three humours) is of thirteen types. The diseases related to the stomach are of sixteen types. **236-237**

The diseases of the nose and the neck have eighteen types each. Meharoga (urinary disease), the disease of phlegm and kuṣṭha (leprosy) are of twenty types each. **238**

Tuberculosis (kṣaya) is of twenty-two types. The diseases of the ear are of twenty-five types. **239**

The illness causing or due to wounds and the disease related to bile are of twenty-eight types. There are ninety six types of eye diseases and sixty-four types of fevers. **240**

The types of disease of the Vāta (morbid wind in the body) are one hundred and twenty. A disease called Soma which produces dumbness, the disease related to child birth, pratyaṣṭhita, pratitunni and upadaṃśa (venereal disease) are of one type each. **241-242**

By the grace of Dhanvantari, all diseases that spring from various sins disappear. Health, prosperity and longevity grow from his kindness. From remembering Lord Dhanvantari, one can easily get happiness in this world as well as in the other world. If a person having devotion for gods and preceptors meditates on Dhanvantari, all sins subside and prosperity thrives. **243**

A good physician should be self-controlled, calm and gracious. He should be compassionate and speak only the truth. He should have conquered his sense organs and follow the behaviour of the virtuous. He should be free from anger and avarice. He should be a master of the science of medicine and should know the diagnosis of all people. He should be conversant with various natures of human anatomy and also with different countries and seasons. **244-247**

He should treat the patients as per the science of medicine. He should distinguish between the right and wrong food. He should know the effects of all medicines and pulse. He should know the procedure of treatment and be efficient in examining the eight places in the body. Such a physician may use taila (oils), mātrā (pills), añjana (ointment), cūrṇa (powder), kalka (paste) or rasāyana (nourishment drug) in order to cure the various diseases. **248-250**

The special features of the mātrā-s etc. are given below :

There are thirteen types of Bhairavī mātrās. They are -

Ānanda bhairavī, Viśvamūrti bhairavī, Navānanda bhairavī, Saptānanda bhairavī, Tridoṣa bhairavī, Sannipātacchedana bhairavī, Mṛtotthāpana bhairavī, Maṇḍūra bhairavī, Trailokya bhairavī, Sannipātavidhvaṃsi bhairavī, Bhairavī, Mahābhairavī and Laghubhairavī. **251-254A**

147A **There are ten Agnikumāramātras which are enumerated in the Vaidyasaṅgraha. They are -**

Sāmānyāgnikumāramātrā, Pratāpāgnikumāramātrā, Laghvagnikumāramātrā, Uttamāgnikumāramātrā, Navalohāgnikumāramātrā, Prāṇāgnikumāramātrā, Mahāgnikumāramātrā, Sadratnāgnikumāramātrā, Susiddhāgnikumāramātrā and Saddivyāgnikumāramātrā.

254B-257

There are ten types of Bhūpatimātra's. They are -

Sāmānyabhūpatimātrā, Navalohabhūpatimātrā, Ratnabhūpatimātrā, Siddhabhūpatimātrā, Pratāpabhūpatimātrā, Laghubhūpatimātrā, Mahābhūpatimātrā, Prāṇabhūpatimātrā, Divyabhūpatimātrā and Uttamabhūpatimātrā. **258-260**

The mātrās mentioned below are known by the general name 'Mahārasamātrā' -

Pūrṇacandrodayamātrā, Yogirasamātrā, Sudarśanarasamātrā, Ratnākaramātrā, Nārāyaṇāstramātrā, Mahākravyamātrā, Rāmacandrarasamātrā, Vātarākṣasamātrā, Mahārājamṛgāṅkamātrā, Vasantakusumākaramātrā, Bhopārasamātrā, Trailokyacintāmaṇimātrā, Sarveśvararasamātrā, Cintāmaṇirasamātrā, Suvarṇamālyavāsantarasamātrā and Lakṣmīvilāsarasamātrā. **261-265**

The following Taila-s (oils) are well known -

Mahānārāyaṇītaila, Jyotiṣmatītaila, Mahāpūtīkataila, Bhṛṅgāmalakataila, Lākṣātaila, Bilvāditaila, Trisnehataila, Bhallātakītaila, Ketakītaila and Madhūkataila. **266-268A**

The following Añjanas bring clarity of vision to the eyes :

Nārikelāñjana, Candrodayāñjana, Sunetrāñjana, Kapīrāñjana, Kusumāñjana, Tilapuṣpāñjana and Sukumārāñjana. Similarly some powers like the Bhuvanaiśvaryacūrṇa cure various diseases. **268B-270**

Rasāyana-s which are prepared from madhu (honey) and snuhī (a kind of spurge, Euphorbia Antiquorum) etc. are divine in effect. The Bhasma-s of Rasa (mercury), Suvarṇa (gold) and Pravāla (coral) are great. **271**

These have to be used to eradicate various ailments according to the instructions of the śāstra-s. **272A**

Twenty-nine types of treatments have been enumerated in medical science which are given below :

Añjana (ointment application), Laṅghana (fasting), Kalka (paste), Kaṣāya (decoction of medicinal herbs), Tailalepana (oil smearing; plaster), **272B**

Virecana (purging), Vamana (vomiting), Pācana (causing a wound to close or ripen), Mardana (massage), Ghṛta (ghee), Nasya (application of sternutatory), Cūrṇa (powder), Gaṇḍūṣa (rinsing; draught), Pathya (diet), Svedana (sweating), **273**

Jalūkikāprayoga (using leeches to extract blood), Dhūpa (aromatic vapour), Ūṣmacikitsanam (vapour treatment), Bhasmaprayoga (use of medicinal ashes for curing diseases) Abhiṣeka (bathing), Rasadāpana, Gandhakadāpana(?), **274**

Mahāmātrā prayoga (administering the pill called Mahāmātrā), Dāna (giving of gifts), Homa (offerings made in sacred fire), Pūjanam (worship), Rasāyana (tonic), Śastravidyā (surgery) and Agnicikitsanam (fire-treatment, correctives for the digestive fire in the stomach). **275**

These have to be adopted in the case of all Twenty-nine ailments according to propriety. **276**

There are nine types of milk which may have to be used in the treatment of patients. They are -

Cow milk, buffalo milk, elephant milk, sheep milk, camel milk, goat milk, woman's milk, donkey milk and horse milk (milk of a mare). These have to be prescribed for the patients according to the particular disease. **277-278**

The following doctors (or patients) are said to be unfit to treat :

One who has no proper equipments, one who is violent, who is a quack (one who is not qualified but claims to be a doctor), one who is very much afraid (of the consequences of treatment), one who is disobedient, one who is unhappy, one who is distracted, one who is afflicted with grief, one who is fraudulent, one who has a long hatred, one who is ungrateful, one whose life span has come to an end and one who is a foe of the king. **279-281A**

The fire in the stomach is said to be of four types viz., Tīkṣṇāgni (fierce fire i.e. acrid gastric juice, dyspepsia), Mandāgni (weak

fire, i.e. weak digestive power, dyspeptic), Samāgni (right power, healthy), Viṣamāgni (= Viṣmānala) (erratic fire i.e. uneven digestive juice).

147B One who worships Dhanvantari who is Lord Viṣṇu Himself with devotion will never have to fear any disease, physical or mental. **281B-282A**

147B/1 **Features of the Dhanurveda (science of archery) as given in the Nṛsiṃhaprāsāda :**

The (deity of) Dhanurveda has yellow complexion and his face resembles that of a cuckoo. His body is big and he carries a bow and arrows. He is fierce in nature and his hair is matted and tawny. **283**

(Yellow Colour)

147B/2 **Meditation on Indra, the presiding deity of the science of archery as given in the Nṛsiṃhaprāsāda :**

I contemplate on Indra who is mounted on a white elephant and who carries the weapon 'vajra' and a hook in his hands. He has one thousand eyes and yellow complexion. 284

(Yellow Colour)

The other features should be like those of the pratyadhidevatā of Śukra mentioned in Mayūkha.

147B/3 Another form of Dhanurveda (science of archery) as given in the Nītiprakāśikā :

The Dhanurveda has four feet and four faces. His colour is red. He has eight hands and three eyes (in each face). He belongs to the Gotra (family) of Sāṅkhyāyana. **285**

In his four right hands, he carries the weapon vajra, a sword, a bow and a discus. In his four left hands he has a weapon called "śataghnī", a mace, a spear and a weapon called 'Paṭṭasa'. **286**

Prayoga (use of weapons) is his crown and nīti (polity) is his body. Mantra (secret deliberation) is his armour. Upasaṃhāra (conclusion or withdrawal of weapons) is his heart. Śastra (weapons thrown with physical power) and astra (weapons discharged with magical power) are his two ear rings. **287**

He makes war cries and wears various types of ornaments. His eyes are tawny. He rides on a bull and is covered with garlands of victory. **288**

(Red Colour)

In the commentary of this work, the word "raktavarṇa" is explained as "the colour of burnished gold".

The names of Thirty-two Weapons, Missiles and Counter-Missiles born from the four feet of the Dhanurveda are written below as given in the "Nītiprakāśikā" :

The four feet of the Dhanurveda are - Mukta (discharged or released), Amukta (un-released), Muktāmukta (released and withdrawn) and Mantramukta (released with a mantra). **289**

Arrow is an example of the Mukta variety. Sword is an example of the Amukta variety. The weapon or missile which can be withdrawn is the Muktāmukta. That which cannot be withdrawn is known as Mantramukta. Dhanurveda shines with these four feet. **290-290A**

148A Some experts of the Dhanurveda describe the four-fold variety of the Dhanurveda as - Śastra (weapon), Astra (missile), Pratyastra (counter missile) and Paramāstra (supreme missile). **291**

There are others who say that the Dhanurveda (science of archery) has four aspects viz., ādāna (taking), sandhāna (fixing), vimokṣa (releasing) and saṃhṛti (withdrawl). According to the first school, I will tell the names of weapons belonging to the said varieties. **292-293**

Dhanuṣ (Bow), Iṣu (Arrow), Bhiṇdivāla, Śakti, Dhṛgaṇa (drughaṇa? = a hatchet), Tomara (Javelin), Nālikā, Laguḍa (stick or club), Pāśa (Noose), Cakra (discus), Dantakaṇṭaka and Bhṛṣuṇḍi are the twelve weapons that belong to the Mukta type. O King, the first pāda (part) of the Dhanurveda has been told to you. **294-296A**

Vajramīlī, Paraśu (axe), Gośira (cow-headed weapon), Asidhenukā (a type of sword), Lavitra (a weapon resembling the reaping sickle), Āstara, Kunta (lance), Sthūṇa, Prāsa (barbed dart), Pinākaka (trident), Gadā (mace), Mudgara (hammer), Sīra (a weapon resembling the plough), Musala (pestle), Paṭṭasa, Mauṣṭika, Parigha (bludgeon), Mayūkhī and Śataghnikā (a

weapon studded with iron spikes) are the twenty weapons that belong to the amukta variety. Thus the second pāda of Dhanurveda is described. **296B-298**

The weapons that belong to the Muktāmukta variety are reckoned as thirty-two. They are the following : Daṇḍacakra, Dharmacakra, Kālacakra, Aindracakra, Śūlavata, Brahmaśīrṣa, Modakī, Śikharī, Dharmapāśa, Varuṇapāśa, Painākāstra, Vāyavyāstra, Śuṣkādri, Śikharāstra, Krauñcāstra, Hayaśīrṣa, Vidyāstra, Avidyāstra, Gāndharvāstra, Nandanāstra, Varṣaṇāstra, Śoṣaṇāstra, Prasvāpanāstra, Praśamanāstra, Santāpanāstra, Vilāpanāstra, Madanāstra, Mānavāstra, Saumanāstra, Tāmasāstra, Saṃvartāstra, Mausalāstra, Satyāstra, Saurāstra, Māyāstra, Tvāṣṭrāstra, Somāstra, Saṃhārāstra, Mānasāstra, Nāgāstra, Gāruḍāstra, Śailāstra and Iṣīkāstra. **299-304**

These forty-four can be stopped with the technique of Upasaṃhāra (withdrawing). It is time now to tell about the techniques of Upasaṃhāra. **305**

I will tell them and please understand them. One who knows these techniques can stop and neutralize the weapons discharged by the enemies. They are - Satyavān, Satyakīrti, Rabhasa, Dhṛṣṭa, Pratihāratara, Avāṅmukha, Parāṅmukha, Dṛḍhanābha, Alakṣya, Lakṣya, Ādilakṣya, Sunābhaka, **306-307**

Daśākṣa, Śatavakra, Daśaśīrṣa, Śatodara, Dharmanābha, Mahānābha, Dhundhunābha, Sanābhaka, **308**

Jyotiṣa, Vimala, Nairāsya, Truśana, Yaugandhara, Sanidra, Daitya, Pramathana, **309**

Sārthimālī, Dhṛtimālī, Vṛttimān, Rucira, Pitrya, Saumanasa, Vidhūta, Makara, **310**

Karavīra, Dhanarati, Dhānya, Kāmarūpaka, Jṛmbhaka, Āvaruṇa, Moha, Kāmaruci, **311**

Varuṇa, Sarvadamana, Santāna and Sarpanābhaka. O King, Kaṅkālāstra, Mausalāstra, Kapālāstra, Kaṅkaṇāstra and Paiśācāstra belong to the type called Asurāstras (weapons of Demons). **312-313A**

148B Satyavān, Sarvadamana, Kāmarūpa, Yaugandhara and Alakṣya can nullify the Asurāstras. The forty-four and the five nullifiers of enemy weapons are together reckoned as the forty-nine suppressors of missiles discharged by enemies. The anti-weapon named "Sarvamocana" is very famous. On account of the boon granted by me, it is known to be able to counter any weapon of the muktāmukta kind. O King, this is the third part of the Dhanurveda. **313B-316**

I will now tell about the type called "mantramukta". Listen to it with an attentive mind. Viṣṇucakra, Vajrāstra, Brahmāstra, Kālapāśa, Nārāyaṇāstra and Pāśupatāstra, cannot be made to subside with other anti-weapons. Since these six great weapons cannot at all be neutralized by any anti-weapon, they are called "Mantramukta". This is the fourth part of the Dhanurveda. **317-318A**

A special point may be noted in the commentary on these ślokas. Forty-nine Upasaṃhāras (anti-weapons or suppressors) were first mentioned. But only forty-four weapons were enumerated. So, which are the extra five weapons for which the five additional anti-weapons are given?

To answer this question, the author mentions the five weapons, Kaṅkāla etc. and presents their Upasaṃhāras. Thus he clears the doubt with the text starting with Kaṅkāḷa and ending with Asurāstravighātakāḥ.

The demonic weapons (Asurāstra) are those that were produced by Maya, Śambara, Mārīca, Vidyujjihva and Indrajit. Even though some of them are being produced by them, their suppressors (Upasaṃhāra) were already produced by Suprabhā who was omniscient. So there is no contradiction in this Sarvamocana etc.

Here is an objection. Among the fifty suppressors, the use of forty-nine was delineated. What about the use of the remaining one Upasaṃhāra?

To answer this objection and to remove the lacuna arising from the absence of mention of the last Upasaṃhāra, another says - Sarvamocana etc.

This Upasaṃhāra named "Sarvamocana" is the best among the creations of Suprabhā. The forty-nine Upasaṃhāras are able to suppress or stop the forty-nine weapons of Suras (gods). It means each of them is able to stop only one weapon. So there is no contradiction.

If we count the Daivāstra, Asurāstra, Upasaṃhārāstra, Sarvopasaṃhārāstra and Apratihatāstra together, then there is the detail of one hundred and five. The Daivāstras mentioned earlier are forty-four.

The details of the five Asurāstras :

One Kaṅkālāstra, one Mausalāstra, one Kāpālāstra, one Kaṅkaṇāstra and one Paiśācāstra.

Together, they are forty-nine. The Upasaṃhārāstras (suppressing or neutralizing weapons) are forty-nine. Among them Satyavān is the first, the forty-seventh is "Sarvadamanāstra", the forty-first is Kāmarūpāstra, the twenty-fifth is Yaugandharāstra, the ninth is Alakṣyāstra. These five are the nullifiers (or neutralizers) of the Asurāstras starting with the Kaṅkālāstra. The neutralizer of all the forty-four Daivāstras is the Sarvamocanāstra which is capable of neutralizing all the Daivāstras as well as all Asurāstras.

The details of six Apratihatāstras :

One Viṣṇucakra, one Vajrāstra, one Brahmāstra, one Kālapāśāstra, one Nārāyaṇāstra and one Pāśupatāstra. Thus by addition of all, we have one hundred and five Astras.

149A Now let us deal with the Weapons in the hands of Gods etc. :

In the Cāmuṇḍālaghunighaṇṭu written by me, the first chapter begins like this.

I adore the super light which is called by the name "Cāmuṇḍā". It is the main abode of prosperity. Its beauty is equal to that of ten

million Manmathas and it is an expert in destroying demons like Caṇḍa. **319**

The list of Weapons carried by Gods :

Sudarśana (discus), Pāñcajanya (conch), Pāśa (noose), Aṅkuṣa (hook), Dhanus (bow), Śara (arrow), Khaḍga (sword), Kheṭa (shield), Gadā (mace), Śūla (spear), Śakti, Kunta (lance), Paraśvadha (sickle), **320**

Hala (plough), Daṇḍa (stick), Latā (?), Vīṇā (lute), Daṃṣṭrā (tusk), Mudgara (hammer), Paṭṭasa, Vajra, Ṭaṅka (chisel), Dhvaja (flag), Amuṇḍa (?), Musala (pestle), Asthi (bone), Hutāśana (fire), **321**

Smaracāpa (bow of Manmatha, the sugarcane), Pañcaśarāḥ (bunch of five arrows), Khaṭvāṅga, Ḍamṛga (small drum), Mṛga (deer), Ghaṇṭā (bell), Vetra (cane), Kṣura (knife), Prāsa (dart), Piñcha (peacock feather), Bhalla (big spear), Ahi (serpent), Tomara (Javelin), **322**

Kaṣṭārikā, Bhiṇḍivāla, Paraśu (axe), Danta (tooth), Cāmara (chowrie), Kapāla (skull), Carma (skin, armour), Phalaka (board), Padma (lotus), Sūrya (sun), Niśākara (moon), **323**

Bhṛṣuṇḍi, Krakaca (saw), Kaṇṭha, Parigha (bludgeon), Śṛṅga (horn), Kukkuṭa (rooster), Candrahāsa (a kind of sword), Amṛtaghaṭa (pot filled with nectar), Śataghnī (a weapon that could kill a hundred persons), Yantra (machine?), Śṛṅkhalā (handcuffs), **324**

Churikā (knife), Sruk (spoon), Sruva (ladle), Sūcī (needle), Rudravīṇā (a type of lute), Kamaṇḍalu (gourd used to carry water), Darpaṇa (mirror), Kartarī (scissors), Cakra, Nalika, Śaṅkha (conch), Ḍhakkikā (large drum), **325**

Vajramuṣṭi (fist), Loṣṭabheda (mud cracker), Loṣṭadaṇḍa, Patākikā (small flag or festoon), Tūṇīra (quiver), Śalya (pike, iron-headed weapon), Vyajana (fan), Jihvā (tongue), Bhetāla (goblin), Bherikā (large drum), **326**

Vāsī (axe, adze), Parvata (mountain), Kalhāra (a flower), Vṛkṣa (tree), Nārāca (iron arrow), Pustaka (book), Kuddāla (spade), Dārunigala (wooden chain), Khanitra (spade, digging equipment), Śālimañjarī (bunch of paddy), **327**

Akṣamālā (rosary), Pānapātram (drinking cup), Saṃdaṃśa (pair of tongs), Puṣpagucchaka (bouquet) Nīlotpala (blue lily), Kokanada (red lily), Kaśā (whip), Nakhanikṛntanī (nail clipper), **328**

Lavitra (sickle, a cutting equipment), Mārjanī (broom), Śūrpa (winnowing fan), Kuṭhāra (big axe), Dhavalāmbuja (white lotus), Śarāva (platter), Kṣepaṇī (oar), Pāśa (noose), Cammaṭī, Varma (armour), Śṛṅgikā (small horn), **329**

Hrasvavakracchurī (short crooked knife), Dīrghavakracchurī (long crooked knife), Śuka (parrot), Sūcihasta (sharp pointed hands), Añjali (folded hands), Muṣṭi (fist), Cinmudrā (gesture of hand indicating knowledge), Varada (gesture of granting boons), Abhaya (gesture of granting fearlessness), **330**

Mātuluṅga (wild citron fruit), Jalūkā (leech), Dāḍimī (pomegranate), Dāna (gesture of giving), Modaka (a sweet eatable), Āścaryamukha (face showing wonder), Tarjanamukha (threatening face) - these are the things that are carried in the hands or other limbs of gods. **331**

This garland (list) of weapons, written for the pleasure of the learned scholars by King Kṛṣṇarāja who was filled with compassion of goddess Cāmuṇḍā may be victorious forever. **332**

149A & 149B Now, the pictures of the weapons given in the first chapter are written.

150A **Features of the six limbs of the Vedas and meditation on the presiding deities of them are now given :**

They have been described in various works like Nṛsiṃhaprāsāda, Śaivāgama, Hemādri, Mayūkha, Pāñcarātra, Kāraṇāgama, Bhaṭṭabhāskarīya and Vratakalpa.

Names of Śāstras and their presiding deities are given in the Nṛsiṃhaprāsāda as follows :

Śāstra	Presiding deity	
Śikṣā	Prajāpati	
Kalpa	Brahmā	
Vyākaraṇa	Sarasvatī	
Nirukta	Varuṇa	**333**

Chandas	Aditi	
Jyotiṣa	Hari	
Mīmāṃsā	Soma	
Nyāya	Samīraṇa (Vāyu)	**334**
Dharmaśāstra	Dharma	
Purāṇa	Manu	
Itihāsa	Prajādhyakṣa	
Dhanurveda	Śatakratu (Indra)	**335**
Āyurveda	Dhanvantari	
Gāndharvaveda	Vāgdevī	
Nṛttaśāstra	Maheśvara	**336**
Pāñcarātra	Saṅkarṣaṇa	
Pāśupataśāstra	Rudra	
Pātañjala	Ananta	
Sāṅkhya	Kapila	**337**
Arthaśāstra	Dhanādhyakṣa (Kubera)	
Kalāśāstra	Kāmadeva	**338**

As for the other śāstras, the subjects dealt with there have appropriate Devatās (deities). Śāstra and Kāvya are like the Veda. **339**

150A/1 Description of Śikṣā as given in the Nṛsiṃhaprāsāda :

Śikṣa is pure white in colour and she has six hands. In them she has the gesture of granting fearlessness, the jñānamudrā (sign of knowledge), a rosary, a vessel, a baton and a lotus. **340**

(Pure White Colour)

150A/2 Meditation on Prajāpati, the presiding deity of Śikṣā as given in the Nṛsiṃhaprāsāda :

This deity is like the Brahmā among five Brahmās.

The Prajāpati should be represented as seated on a swan. He should not have four faces. Sāvitrī, the auspicious deity, should be shown as sitting on Prajāpati's lap. All other features described for Brahmā apply to Prajāpati. **341-341A**

(Pale Red Colour)

150A/3 Description of Kalpa as given in the Nṛsiṃhaprāsāda :

Kalpa has the colour of Kumuda flower and the face of a crow. His belly is big. In his hands he carries a big axe, a baton and lotuses. He is adorned with a girdle and ear-rings. **342**

(Colour of Kumuda)

150A/4 Meditation on Brahmā, the presiding deity of Kalpa as given in the Śaivāgama :

This diety is like the Brahma among Trimūrtis.

Brahman has four faces and four hands. He wears the Yajñasūtra (sacred thread) and an upper garment. He has matted locks of

hair and he wears crown. In his upper right hand he carries a rosary and in the upper left a Kamaṇḍalu. In his other right hand he has the ladle called 'Sruva' and in the left a book. One should meditate on Brahmā who is seated on a lotus and prone to smile. **343-344A**

(Pale Red Colour)

150B/1 Description of Vyākaraṇa as given in the Nṛsiṃhaprāsāda :

It should be understood that Vyākaraṇa is white in colour and its belly and mane are like those of a peacock. On his hands there is a Vīṇā (lute). He is adorned with divine garments. **345**

(Pure White Colour)

150B/2 Meditation on Sarasvatī, the presiding deity of Vyakaraṇa as given in the Hemādri :

May Sarasvatī, the goddess of speech, reside in my mouth always very graciously. She has four hands. In one hand she carries a rosary having crystal gems. In other hands she has a white lotus, a parrot and a book. In her complexion she resembles the jasmine flower, the moon, the conch and the crystal gem. She is unequalled in brightness. **346**

(White Colour)

150B/3 Description of Nirukta as given in the Nṛsiṃhaprāsāda :

The Nirukta is pure white like the moon. His face is like that of a heron and his belly is thin. In his four hands he has a noose, a

lotus, a rosary and a book. Thus Nirukta is described (Chandas will be described further). **347-347A**

(White Colour)

150B/4 Meditation on Varuṇa, the presiding deity of Nirukta, is given in the Mayūkha :

His description is the same as that of Varuṇa, protector of the western direction.

Varuṇa carries a noose called 'Nāgapāśa'. He has diamond jewels and his beloved is Padminī. Varuṇa is the lord of waters and his vehicle is a shark. His colour is golden. **348**

(Golden Colour)

150B/5 Description of Chandaśśāstra as given in the Nṛsiṃhaprāsāda:

The learned scholars should know the Chandas (the deity of prosody) as one having the complexion of the hibiscus flower. He has matted locks of hair and his face resembles that of the Cakora bird. In his hands he carries a hibiscus flower and a weapon called Śakti. His earrings and ornaments are made of metal and coral respectively. **349-349A**

(Red Colour)

150B/6 Meditation on Aditi, the presiding deity of prosody, is given in the Śaivāgama :

It is exactly like the presiding deity of the star Punarvasu.

Aditi is of yellow colour. She is famous as the mother of all gods. In her hands she carries the sruk and sruva (ladles used in vedic sacrifices), a rosary and a kamaṇḍalu. May she grant me auspicious prosperity. **350**

(Yellow Colour)

151A/1 Description of Jyotiṣa as given in the Nṛsiṃhaprāsāda :

Jyotiṣa has the face of a cat and his colour is red like cochineal or firefly. He is auspicious and carries a rosary and a hibiscus flower in his right and left hands respectively. **351**

(Red Colour)

151A/2 Meditation on Hari, the presiding deity of Jyotiṣa, is given in the Pāñcarātra :

He is like the Hari among the twenty-four shapes (of Viṣṇu).

Hari is of golden hue. In his hands he carries a conch, a discus, a mace and a lotus. The conch is in the lower right hand and the discus in the upper right. The lotus is in the upper left hand and the mace is in the lower left. **352-352A**

(Golden Colour)

151A/3 Description of Mīmāṃsāśāstra as given in the Nṛsiṃhaprāsāda:

The magnificent Mīmāṃsāśāstra has the colour of the moon, fame and the divine ambrosia. In his right hand he has a rosary and in his left a pot full of ambrosia. **353**

(White Colour)

151A/4 Meditation on Soma, the presiding deity of Mīmāṃsā, is given in the Śaivāgama :

It is exactly like the form of Candra among the nine planets.

The moon should be represented as a white person wearing white clothes. He has ten horses (tied to his chariot) and his ornaments are also white. He has two hands and carries a mace. **354**

(White Colour)

151A/5 Description of Nyāyaśāstra as given in the Nṛsiṃhaprāsāda :

The Nyāya should be known by the learned scholars as having the bright black colour of the Atasī (flax) flower. He has the face of a lion and carres a thread (sūtra) in his right hand and a flag in his left. **355**

(Black Colour)

151A/6 Meditation on Vāyu, the presiding deity of Nyāyaśāstra, is given in the Śaivāgama :

It is exactly like that of Vāyu who is one among the five elements.

I adore Vāyu whose colour is smoky grey. He is mounted on a running deer. He has two hands and carries a flag in one hand and shows the gesture of granting boons in the other. **356**

(Smoky Grey Colour)

151B/1 **Description of Dharmaśāstra as given in the Nṛsiṃhaprāsāda:**

Dharmaśāstra is white in colour and calm in nature. He has a charming face and is seated on a seat of Kuśa grass. In the right hand he has a rosary made of pearls and in the left a balance. 357

(White Colour)

151B/2 **Meditation on Dharmapuruṣa, the presiding deity of Dharmaśāstra, as given in the Dānakhaṇḍa of Hemādri's work:**

The Dharmapuruṣa is to be represented by the learned (artists) as one who has four faces, four hands, four legs and white garments. He is white in complexion and adorned with all ornaments. In his upper right hand he has a rosary and in his upper left a book. In the lower two hands, he has the gestures of granting boons and fearlessness. 358-358A

(White Colour)

151B/3 **Description of Purāṇa as given in the Nṛsiṃhaprāsāda :**

Purāṇa has the colour of the Campaka (Michelia Champaka) flower. He has a big belly and the face of a parrot. He is adorned with many ornaments and carries in his hands a rosary and the gesture of granting fearlessness. 359

(Colour of Campaka flower)

151B/4 Meditation on Svāyambhuvamanu, the presiding deity of the Purāṇa, as given in the Śaivāgama and Siddhāntaśekhara :

His features are like those of Svāyambhuvamanu (cited earler).

The first Manu is known as Svāyambhuva. He is a son of Brahmā. **359A**

(White Colour)

151B/5 Description of Itihāsa as given in the Nṛsiṃhaprāsāda :

Itihāsa has the colour of the Kuśa grass. He has the face of a pig and a big belly. In his hands he carries a rosary and a pot. He is covered with lotuses. **360**

(Greenish Black Colour like Grass)

151B/6 Meditation on Prajāpati, the presiding deity of the Itihāsa, as given in the Nṛsiṃhaprāsāda :

He is similar to the Prajāpatibrahma among five Brahmas.

Prajāpati Brahma has to be represented as travelling by a swan. He should not have four faces. Auspicious Sāvitrī should be shown as sitting on his lap. All the other features of Brahmā apply to Prajāpati too. **361-361A**

(Pale Red Colour)

152A/1 Description of Bharataśāstra as given in the Nṛsiṃhaprāsāda:

The Nṛttaśāstra (science of dance) should be known as having the face of a deer and matted locks of hair. He has three eyes and carries a rosary and a trident in his hands. **362**

(White Colour according to propriety)

152A/2 Meditation on Umāmaheśvara, the presiding deity of the Bharataśāstra, as given in the Kāraṇāgama :

The form of Mahādeva, accompanied by Umā, is this : He is seated on a bright white seat with his consort Umā. In his hands he carries a deer, a chisel and the gestures of granting boons and fearlessness. His face is calm and his eyes are like lilies (or He has pleased Umā who has eyes resembling lilies). **363**

(White Colour)

152A/3 Description of Pāñcarātraśāstra as given in the Nṛsiṃhaprāsāda :

The śāstra called Pāñcarātra has an attractive form and its vehicle is a bull. He is adorned with a garland of forest flowers and carries in his hands a rosary and a plough. **364**

(White Colour like its presiding deity)

152A/4 Meditation on Saṅkarṣaṇa, the presiding deity of the Pāñcarātraśāstra, is given in the Bhaṭṭabhāskarīya :

He is like the Saṅkarṣaṇa of Vyūhamūrtis (cited earler).

Lord Saṅkarṣaṇa should be represented like Vāsudeva. His body is white and his garments are blue (or black). He is the best among descendents of Yadu. Instead of Gadā, he carries a pestle and in place of the discus, he has a plough. **365-365A**

Conch is in the upper right hand, Pestle in the lower right hand, Śārṅga bow in the lower left hand, Plough in the upper left hand.

(White Colour)

152A/5 Description of Pāśupataśāstra as given in the Nṛsiṃhaprāsāda:

The Pāśupataśāstra is white in colour and has the face of Vyāla (a snake). His belly is slim. He carries a sūtra (tether) and a pātra (vessel) in his hand. He has covered his body with the hide of a tiger. **366**

(White Colour)

152A/6 Meditation on Rudra, the presiding deity of the Pāśupataśāstra as given in the Mayūkha :

This deity resembles the Pratyadhidevatā of Sūrya.

Śiva (Rudra) has five faces and is mounted on a bull. He has three eyes in each face. In his hands he carries a skull, a trident, a weapon called Khaṭvāṅga and the bow called Pināka. He wears the moon on his head. **367**

(By propriety, White Colour)

152B/1 Description of Pātañjalaśāstra as given in the Nṛsiṃhaprāsāda:

(I adore) Pātañjalaśāstra who is red in complexion and very bright. He has a serpent face and carries a rosary and a flag in his hands. He shines with the earrings. **368**

(Red Colour)

152B/2 **Meditation on Ananta, the presiding deity of the Pātañjalaśāstra as given in the Anantakalpa :**

This deity resembles Ananta in the Anantakalpa.

I adore Lord Ananta, whose complexion is like the bright and fresh tender leaves of the mango tree. His eyes, brows and beard are tawny. In his upper right hand he carries a lotus and in his lower right hand a conch. In his upper left hand he has a discus and in his lower left hand a mace. He has seven hoods and his eyes resemble the lotus. **369-370**

(Colour of Cow's urine)

152B/3 **Description of Sāṅkhyaśāstra as given in the Nṛsiṃhaprāsāda:**

I worship Sāṅkhya who is brown (or reddish) in colour. His face is tawny and his earrings are shining brightly. He is tall and carries a rosary and a staff. He has long nails, body hair and matted locks of hair on the head. **371**

(Brown or Reddish Colour)

152B/4 **Meditation on Kapila Ṛṣi, the presiding seer of the Sāṅkhyaśāstra, as given in the Pāñcarātramantrādhyāya :**

One should meditate on Kapila, whose body shines like the rising sun and who has pervaded the whole world with his bright rays that surpass the sun. In his hands he has the gestures of granting knowledge and fearlessness. He is teaching precious knowledge to the assembly of gods like Brahmā. **372**

(Red Colour)

152B **Names of the sixty-four Kalās (arts) given in the Śivatattvaratnākara :**

Other systems of knowledge are the origin of the sixty-four Kalās. I am going to tell their names now. Please listen to them with an attentive mind. They are the following - **373**

Itihāsa (history), Āgama (sacred books), Kāvyālaṁkāra (poetics), Nāṭaka (drama), Gāyakatva (music), Kavitva (poetry), Kāmaśāstra (erotics), Durodara (gambling), **374**

Deśabhāśājñānam (knowledge of vernaculars), Lipijñānam (knowledge of various scripts), Ḷipikarma (art of writing, calligraphy), Vācakam (oratory), Gaṇita (mathematics), Vyavahāra (business), Svaraśāstra (modulation of sounds), Śākunam (knowledge of omens), **375**

Sāmudrakam (palmistry), Ratnaśāstram (gemmology), Gajaśāstram (elephantology), Aśvakauśalam (expertise in breeding or riding horses), Rathakauśalam (skill in charioteering), Mallaśāstram (wrestling), Sūpaśāstra (cookery), Avadhāna (art of paying attention on several subjects at the same time), Dohala (knowledge of the longings of a pregnant woman), **376**

Gandhavāda (knowledge of odours), Dhātuvāda (knowledge of metals, metallurgy), Khanivāda (knowledge of mines), Rasavāda (alchemy or chemistry), Tiryagbhāṣāparijñānaṃ (knowledge of the languages or sounds of animals), Khaḍgastambha (art of making others' swords petrified), Jalastambha (ability to stay immersed in water for long time), **377**

Vākstambha or Vācasstambha (ability to paralyse other's speech), Vayasstambha (ability to restrain the age), Vaśyākarṣaṇa-mohanam (magic, hypnotism), Vidveṣaṇa (arousing hatred), Uccāṭana (removal, ability to cause the moving away of ghosts), Māraṇa (art of causing the death of enemies by magic), Kālavañcanam (cheating death), **378**

Parakāyapraveśa (entering of the soul into another's body), Pādukāsiddhi (ability to travel to any place with magical foot wear), Mahendrajāla (sorcery, magic, jugglery), Vāksiddhi (perfection in speech), Agnistambha (art of making fire harmless), Indrajāla (magic), **379**

Añjana (ointment that has magical powers - knowledge of its application to the eyes), Paradṛṣṭivañcana (becoming invisible to other's eyes), Svaravañcanam (deceiving by imitating other's voice), Maṇimantrauṣadhasiddhi (accomplishment in the use of magical gems, spells and medicines), Corakarma (theft), **380**

Citrakriyā (painting), Lohakriyā (Metallurgy), Aśmakriyā (sculpture of stone), Mṛtkriyā (clay sculpture), Dārukriyā (wooden sculpture), Veṇukriyā (Bamboo craft or sculpture), Carmāmbara-kriyā (art of making garments of hides of animals), Ākheṭa (hunting), Ghaṭikāsiddhi, Adṛśyakaraṇa (vanishing), **381**

Vāṇijya (commerce), Pāśupālya (rearing of cattle), Kṛṣi (agriculture), Āsavakarma (making of liquor or wine) and Lāvakukkuṭameṣādiyuddhakārakakauśalam (skill in training of birds, roosters, rams etc. in fighting). **382**

The sixty-four arts listed above have been enumerated by the learned scholars. **382A**

Meditation on the three powers called Prabhuśakti, Mantraśakti and Utsāhaśakti are given in the Kāraṇāgama :

153A/1 **Among them meditation on Prabhuśakti as given in the same text :**

Prabhuśakti has the form of a woman whose complexion is red. She has royal qualities and is known as "Prabhāvadevī". Her vehicle is a white horse. She has ten hands. In her right hands she carries a discus, a weapon called śakti, a sword, gesture of granting boons and a hook. In her left hands she carries a conch, a bell, a shield, gesture of granting fearlessness and a mace. Her crown resembles a bamboo casket. She crushes all enemies and wears garments of the colour of safflower. If worshipped, she grants all wishes of her devotees. **383-385**

(Pale Red Colour)

153A/2 **Meditation on Mantraśakti as given in the Kāraṇāgama :**

Mantraśakti has a golden coloured face. Her complexion is saffron like. She wears a crown. In her right hands she carries a sword, a bow, a weapon called Bhṛśuṇḍī, a spear, a śakti, the gesture of granting boons, and a plough. In her left hands she carries āvāpa (basin?), an arrow, a baton, a knife, a noose, the gesture of granting fearlessness and a hook. Thus she has the weapons in her fourteen hands. Her vehicle is an elephant in rut. She wears

an armour studded with gems. She is decorated with a girdle full of precious stones. 386-387A

(Golden Colour in face and Red Colour in body)

153A/3 Meditation on Utsāhaśakti as given in the Kāraṇāgama :

Utsāhaśakti's face is vermilion-coloured. Her body has the colour of gold. Her vehicle is a dancing peacock. In her six hands she carries a weapon called 'śakti', a bow, the gesture of granting boons, a noose, an arrow and the gesture of granting fearlessness. Her robes are multi-coloured and her crown is bright. This goddess, who has a clean smile, brings all the enemies under control with the four upāyas (tactics). 388-389A

(Vermilion Colour in face and Golden Colour in body)

153A/4 Meditation on the four Upāyas as given in the Kāraṇāgama :

Among them meditation on Sāmopāya (stratagem of negotiation) :

The deity of Sāmopāya rides on an elephant and has a smiling face. Her colour is golden and her dress is white. In her six hands she carries a discus, a conch, the gestures of granting boons and fearlessness, a bow and arrows. If this deity is properly worshipped, she captivates all enemies. 390-390A

(Golden Colour)

153B/1 Meditation on Dānopāya (stratagem of gift) as given in the Kāraṇāgama :

The god called Dānopāya is seated in a palanquin. He is red like the evening light. In his right hands he carries a discus, the Padmanidhi, gesture of granting boons and a bow. In his left hands he carries the Śankhanidhi, a lance, an arrow and the gesture of granting fearlessness. His garments are yellow. He is decorated with a crown and bracelets. When he is worshipped, he gives prosperity and brings the enemies under control. **391-392A**

(Red Colour)

153B/2 Meditation on Bhedopāya (stratagem of sowing dissension) as given in the Kāraṇāgama :

The god of Bhedopāya has a hyena as his vehicle. His colour is black like clouds and his face is dreadful. His fangs are cruel. In his five right hands he carries a discus, a lance, a bow, a noose and the gesture of granting boons. In his left hands he carries a conch, a baton, an arrow, a weapon called 'Khaṭvā' and the gesture of granting fearlessness. He has a bright crown and armour. He can bring the foes under control or crush them. **393-394A**

(Colour of Cloud)

153B/3 **Meditation on Daṇḍopāya (Stratagem of open assault) as given in the Kāraṇāgama :**

Daṇḍopāya's colour is red. He has a lion's face and his vehicle is a corpse. He has sixteen hands and carries in them a discus, a lance, a mace, a baton, a sword, a bell, the gesture of granting boons, a bow, a whip, a hook, an arrow, fire, a shield, a noose and the gesture of granting fearlessness. His garments are black and white. He is efficient in pulverising the enemies. Properly worshipped he crushes all foes. **395-396A**

(Red Colour)

153B/4 **Meditation on Dharmadevatā (god of righteousness) quoted in the Dānacintāmaṇi :**

God of Dharma should be represented (in art) as having four faces, four hands and four feet. He is white, wears white clothes and all kinds of ornaments. In his upper right hand he has a rosary and in his upper left a book. In his lower hands he has the gestures of granting boons and fearlessness. **397-398**

(White Colour)

153B/5 **Meditation of Viśvakarmā as given in the Dānakhaṇḍa of Hemādri :**

Viśvakarmā has to be shown (in art) as a bearded person carrying a measuring rope. He has two hands and carries a pair of tongs in his hand. He is big and bright. **399**

(Golden Colour as per propriety)

153B/6 Features of Mayāsura as given in the (work of) Hemādri and also in the Śilpaśāstra :

Maya should be represented as appearing dreadful with beard and fangs. He carries a measuring rod. He is black in colour. He is the carpenter of the demons and has two hands only. **400**

(Black Colour)

154A/1 Description of Mantraśāstra as given in the Aṣṭabhoganītiśāstra:

Mantraśāstra (or its deity) has the face of monkey and two eyes. His colour is golden and his dress is red. In the hands he carries a baton, a sword, a shield and a lance. **401**

(Golden Colour)

154A/2 Description of Kāvya as given in the Aṣṭabhoganītiśāstra :

Kāvyaśāstra (god of poetics) should be represented as having the complexion of the Campaka flower. In his four hands he carries a book, a rosary, a bell and a knife. He is seated in a palanquin and disseminates knowledge. **402-402A**

(Colour of Campaka)

The presiding deity of poetics is Vāṇī and she should be represented like Sarasvatī that has four hands.

154A/3 Description of Kāmaśāstra as given in the Aṣṭabhoganītiśāstra:

(The deity of) Kāmaśāstra has the yellow colour and shines with earrings. In his two hands he carries a noose and a sugarcane. **403**

(Yellow Colour)

The presiding deity of Kāmaśāstra is Kāmadeva ; he should be represented like the Kāma with two hands.

154A/4 Description of Śakunaśāstra (science of omens) as given in the Aṣṭabhoganītiśāstra :

The (deity of) Śakunaśāstra is white and has the face of an elephant. His dress is yellow and he carries a knife and a sugarcane in his hands. 404

(White Colour)

The presiding god of the Śakunaśāstra is Bṛhaspati. He should be represented like the Guru already described among the nine Grahas.

154B/1 Description of Alamkāraśāstra as given in the Aṣṭabhoganītiśāstra :

Alaṁkāraśāstra has yellow colour and large eyes. In his hands he carries a mirror and a fan. 405

(Yellow Colour)

The presiding deity of this śāstra is Sarasvatī. She should be represented like the Sarasvatī with two hands.

154B/2 Description of Śilpaśāstra as given in the Aṣṭabhoganītiśāstra:

Śilpaśāstra is very handsome and his complexion resembles the colour of a lotus. His vehicle is a chariot drawn by white horses and he carries a whip and a noose in his hands. 406

(Pale Red Colour)

The presiding god of Śilpaśāstra is Viśvakarman. He should be represented like Viśvakarman, the architect of gods.

154B/3 **Description of Indrajāla as given in the Aṣṭabhoganītiśāstra :**

The Indrajāla has the body of the colour of sapphire. He has a thin belly and six hands. In the hands he carries a sword, a weapon called Khaṭvā, a baton, a skull, a shield and a knife. His garments are yellow. **407-407A**

(Colour of Sapphire)

154B/4 **Description of Nāṭyaśāstra as given in the Aṣṭabhoganītiśāstra:**

The face of Nāṭyaśāstra is like that of a rooster. His complexion and clothes are red. In his two left hands he carries a noose and a sugarcane. In his right hands he carries a mace and a plough. He has thus four hands and his body is thin. I worship him. **408-408A**

(Red Colour)

The presiding god of the Nāṭyaśāstra is Nandīśvara whose form is already described.

155A/1 **Description of Sūpaśāstra as given in the Aṣṭabhoganītiśāstra:**

Sūpaśāstra's body is yellow. He has two hands and keen eyes. In his hands he carries a mug of wine and a baton. His dress is white. **409**

(Yellow Colour)

The presiding deity of the Sūpaśāstra (cookery) is Agni. He should be represented like Agni, the protector of (the south-east) direction.

155A/2 Description of Mallavidyā (art of wrestling) as given in the Aṣṭabhoganītiśāstra :

The deity of Mallavidyā is valorous and black in colour. He has four hands in which he carries a conch, a discus, a mace and a sword. He is very handsome. 410

(Black Colour)

The presiding god of Mallavidyā is Śrīkṛṣṇa. He should be represented like Śrīkṛṣṇa described among the twenty-four forms of Viṣṇu.

155A/3 Description of Mantraveda, which is an upaveda of the Atharvaṇaveda, as given in the Mantraratnākara :

Mantraveda has the face of a lion. He is black in colour and carries a sword and a shield in his hands. He has been eulogized as the upaveda (subsidiary) of the Atharvaṇaveda. 411

(Black Colour)

155A Names of the hundred and eight Brahmakṣetras and names of Brahmā which are mentioned in the thirty-third chapter of the Sṛṣṭikhaṇḍa of the Padmapurāṇa are given below. They occur in the conversation of Brahmā and Rudra :

Then Brahmā, who was pleased, told the following sentence to

Hara - "What wish do you want to be fulfilled? Ask for anything you want." 412

Rudra said - "Lord, if you are pleased and if you want to grant me a boon, please tell me that place where you stay always. Which are the places where the Brāhmaṇas always see you? By what names are those places known on the earth? Please tell me, your devotee, about that." 413-414A

Brahma said - "I am called Caturmukha in Puṣkara and Gayā. In Kānyakubja I am Vedagarbha and in Bhṛgukaccha I am Pitāmaha. 415

In Kāverī I am Sṛṣṭikartā and in Nandipuri I am Bṛhaspati. I am Padmajanmā in Prabhāsa and Surapriya in Vanacarī. 416

I am known as Puṇḍarīkākṣa in Pauṇḍraka and as Piṅgākṣa in Hastināpura. I am known as Ṛgvedī in Dvāravatī and as Bhuvanādhipa in Vaideśa. 417

I am Vijaya in Jayantī and Jayanta in Puṣkarāvata. I am Padmahasta in Uḍradeśa and Namovada in Namonadī. 418

I am Jayānandī in Ahicchatra and Janapriya in the city of Kāñcī. I am Brahmā in Pāṭalīputra and Muni in Ṛṣikuṇḍa. 419

In Mahītāra I am Mukunda and in Śoṇavāsita I am Śrīkaṇṭha. I am Śubhākāra in Kāmarūpa, Śivapriya in Vārāṇasī. 420

Viṣṇu in Mallikākṣa, Bhārgava in Mahendra, Sthavirākāra in Gonarda and Pitāmaha in Ujjayinī. 421

155B I am Mahābodhi in Kauśāmbī, Rāghava in Ayodhyā, Munīndra in Citrakūṭa, Varāha in Vindhyaparvata, 422

Parameṣṭhī in Gaṅgādvāra, Śankara in Himālaya, Sṛjāhasta in Devikā, Sruvahasta in Carturvaṭa. 423

Padmapāṇi in Bṛndāvana, Kuśahasta in Naimiṣa, Gopīndra in Golakṣa, Sucandra on the banks of the Jamunā. 424

Padmatanu in Bhāgīrathi, Jalānanda in Jalandhara, Bhadrākṣa in Konkaṇa, Kanakapriya in Kāmpilya. 425

Annadātā in Venkaṭādri and Śubha in Kratusthala. I am Pulastya in Laṅkā, Haṃsavāhana in Kāśmīra. 426

Vasiṣṭha in Arbuda, Nārada in Utpalāvata, Śrutidātā in Melaka, Yādasāṃpati in Prayāja. 427

Sāmaveda in Yajña, Madhurapriya in Madhura, Yajñabhoktā in Aṅkola and Amarapriya in Brahmavāsa. 428

I am Nārāyaṇa in Govinda, Dvijapriya in Māyāpurī, Durādharṣa in Ṛṣivṛnda, Muramardana in Devā. 429

Mahārūpa in Vijayā, Surūpa in Rāṣṭravardhana, Pṛthūdhara in Mālavī, Rasapriya in Śākambharī. 430

Gopāla in Piṇḍālaka, Aṅgavardhana in Śaṅkhoddhāra, Prajādhyakṣa in Kādambaka, Devādhyakṣa in Samasthala. 431

Mārkaṇḍa in Vaṭaka, Jalaśāyī in Ambuda, Tryambaka in Tripuroddeśa, Trilocana in Śrīśaila. 432

Mahādeva in Padmapura, Vaidhava in Kapāla, Śauri in Śṛṅgiberapura, Cakrapāṇi in Naimiṣa. 433

Virūpākṣa in Daṇḍapurī, Gautama in Dhūtapāpaka, Haṃsanātha in Mālyavat, Dvijendra in Bālika. 434

Devanātha in Indrapurī, Purandara in Dyūtavāhī, Haṃsavāha in Lambā and Garuḍapriya in Caṇḍā. 435

I am Mahāyajña in Mahodaya, Suyajña in Yajñaketana, Padmavarṇa in Siddhisāra, Padmabodhana in Veṇā. 436

Kaumudīnātha in Dāhana, Vināyaka in Mahāpatti, Padmaja in Mātṛkāsthāna, Kulādhipa in Alakā. 437

Gonarda in Trikūṭa, Vāsuki in Pātāla, Padmādhyakṣa in Kedāra, Suratapriya in Kūṣmāṇḍa. 438

Śubhāṅga in Kuṇḍavāpī, Takṣaka in Sāraṇī, Pāpahā in Acchoda and Sudarśana in Ambikā. 439

I am Mahāvīra in Varadā, Durganāśana in Kāntāra, Ananta in Karṇāṭa, Divākara in Prākāśya. 440

Padmanābha in Virajā, Kharudra in Vṛkasthala, Padmagṛha in Padmāvatī and Padmaketana in Gagana. 441

Thus I have enumerated the one hundred and eight sacred places where my divine presence occurs from morning to evening. O Tripurāntaka (destroyer of the three cities of demons), if a person visits even one among these one hundred and eight

places with devotion, he will attain the pure state and enjoys for eternal years. **442-443**

Here ends the list of the one hundred and eight sacred places of Brahmā's presence.

156A **The groups of Bhṛgus and Aṅgirases are given in the Nṛsiṃhaprāsāda :**

The group of Bhṛgus :

The Bhṛgus should be painted white. Their names are - Vāmadeva, Bhṛvaṇa, Bhāvana, Sujanya, Sujana, Kratusarva, Svanu, Cavya, Śruta, Pravāsa, Avyaya and the twelfth Dakṣa. These twelve are mentioned as the twelve Bhṛgus. 444-445A

(White Colour like Śukra)

The Group of Aṅgirases :

The Aṅgirases should be drawn like Jīva (Bṛhaspati). Their names are - Ātmā, Āyus, Manas, Dakṣa, Pādaprāpa, Haviṣya, Gaviṣṭha, Ṛta, Satya and Devala. These are the well-known ten Āṅgirasas. 446-447

(Yellow Colour like Bṛhaspati)

Names of the twenty-eight Vyāsas of the past as given in the Viṣṇupurāṇa :

In the first Dvāpara, Svayambhu himself became the Vyāsa by codifying the Vedas. In the second Dvāpara, Prajāpati became Vedavyāsa. 448

In the third Dvāpara, Uśanas was the Vyāsa and in the fourth Bṛhaspati. Savitā is the fifth Vyāsa and Mṛtyu the sixth. **449**

In the seventh Dvāpara, Indra was Vyāsa and in the eighth Vasiṭha was Vyāsa. The ninth Vyāsa was Sārasvata and the tenth one was Vidhātā. **450**

In the eleventh Dvāpara Trivṛṣa was Vyāsa and in the next, Bharadvāja became Vyāsa. In the thirteenth Dvāpara Antarikṣa and in the fourteenth Vaprī were Vyāsas. **451**

Traiyārūṇa in the fifteenth, Dhanañjaya in the sixteenth, Kṛtañjaya in the seventeenth and Aruṇārka in the eighteenth Dvāpara were Vyāsas. **452**

Then Bhāradvāja, Gautamabharadvāja and Uttama were the Vyāsas. The last mentioned is called Haryātmā also. **453**

Next to him was known as Vājiśravas. Then Tṛṇabindu, known also as Somaśuṣmāyaṇa, was Vyāsa. **454**

Then Bhārgava, known as Vālmīki, and next to him Śakti became Vyāsa. Next was I, Parāśaravyāsa. Then Jātūkarṇyavyāsa and finally the twenty-eighth was Kṛṣṇadvaipāyanavyāsa. Thus are enumerated the twenty-eight ancient Vedavyāsas. **455-456**

List of the twenty-eight Vyāsas :

1. Svaymbhūvyāsa
2. Prajāpativyāsa
3. Uśanāvyāsa
4. Bṛhaspativyāsa
5. Savitṛvyāsa
6. Mṛtyuvyāsa

7. Indravyāsa	8. Vasiṣṭhavyāsa
9. Sārasvatavyāsa	10. Vidhātṛvyāsa
11. Trivṛṣāvyāsa	12. Bharadvājavyāsa
13. Antarikṣavyāsa	14. Vaprīvyāsa
15. Traiyāruṇavyāsa	16. Dhanañjayavyāsa
17. Kṛtañjayavyāsa	18. Aruṇārkavyāsa
19. Bhāradvājavyāsa	20. Gautamavyāsa
21. Uttamavyāsa	22. Vājiśravāvyāsa
23. Tṛṇabinduvyāsa	24. Bhārgavavyāsa
25. Śaktivyāsa	26. Ahaṁparāśaravyāsa
27. Jātūkarṇyavyāsa	28. Kṛṣṇadvaipāyanavyāsa

156B Among the twenty-eight Vyāsas cited above, the twenty-first Vyāsa, viz., Uttama, has another name 'Haryātmā'. Similarly, the twenty-second Vyāsa called 'Vājiśravas' has another name 'Somaśuṣmāyaṇa'. The twenty third Vyāsa called 'Tṛṇabindu' has another name 'Ṛkṣa'. The twenty-fourth Vyāsa called 'Bhārgava' has another name 'Vālmīki'.

In addition to the twenty-eight Vyāsas starting from Svayambhu and ending with Kṛṣṇadvaipāyana, Aśvatthāman, son of Droṇa will be the Vyāsa in the future Dvāpara according a statement in the Viṣṇupurāṇa which says "In the future Dvāpara, Droṇa's son will be the Vyāsa."

Description of Śilpapañcabrahmans is given in the text called 'Devaśilpagrantha' which is included in the Viśvapurāṇa :

"O Kālahasti seer, please tell me the forms and features of Manu, Maya, Tvaṣṭā, Viśva and Śilpin." **457**

Description of Manubrahmā as given in the Viśvapurāṇa :

Manu is white like the crystal and his body is smeared with the sacred ash. He shines with five smiling calm faces. **458**

On his matted locks of hair, there is the bright crescent moon. His body is soaked with the waters of the Gangā that always fall on him. His neck is black. **459**

He is always accompanied by Kāli and sings the Sāmaveda. He has three eyes and shines with gems on the hoods of serpents which are around his neck. **460**

In his hands he carries a writing pen, a book, a noose, a rosary, a baton, a kamaṇḍalu, a spear, a weapon called 'Vajra', and the gestures of granting boons and fearlessness. **461**

He is served by demigods, Siddhas, Cāraṇas, Gandharvas, Yakṣas and Kinnaras. He is eulogized by teams of sages and saluted by the leaders of gods. He mesmerizes the whole world sportively. **462-462A**

(White Colour)

Description of Mayabrahmā as given in the Viśvapurāṇa :

Maya is black like the clouds. His eyes are wide like the lotuses. He is Viṣṇu himself having four hands and mounted on Garuḍa. 463

He wears yellow silk and is very calm. He has a pleasant disposition and loves his devotees. His chest is adorned with a flower garland. He wears necklaces and bracelets. 464

He is decorated with two ear rings which are reflected in his cheeks. In his hands he carries a conch, a discus, a mace and a bow called 'Śārṅga'. He is surrounded by hordes of gods. 465

With this tranquil form, he is immersed in the yoga of knowledge. That Maya takes care of the whole universe always very gladly. 466

(Black Colour like the Clouds)

Description of Tvaṣṭṛbrahmā as given in the Viśvapurāṇa :

Tvaṣṭā has four faces and his colour is red. He shines on his vehicle swan. He wears red clothes and his body is smeared with divine sandal paste. 467

This Paramṣeṭhī (Brahmā) chants the four Vedas with his four faces. In his eight hands he carries a lotus, a pen, a book, an axe, a kamaṇḍalu, a spear, a baton and a rosary. He is engaged in creation and always served by hosts of gods. 468-469

(Red Colour)

Description of Viśvakarmabrahmā as given in the Viśvapurāṇa:

Viśvakarmā has red complexion. He has two eyes and four hands. In his hands he carries a mace, a spear, a weapon called 'Vajra', and a pair of tongs. **470**

All his limbs are smeared with sacred ash. He is adorned with many ornaments. He wears golden clothes and garlands. His body is pure and he is seated on a lotus. He is known as the architect of gods and obeys the commands of gods. **471-471A**

(Red Colour)

Description of Śilpibrahmā as given in the Viśvapurāṇa :

157A Śilpibrahmā is greenish black like the emerald. He shines with a thousand eyes. He wears garlands of various hues. His vehicle is the elephant. **472**

He is pleased with the vocal music, instrumental music and dance of the divine women. He carries a bow and the weapon Vajra. He is in perfect control and served by groups of gods and seers. He is Indra, the leader of gods and destroyer of demons. **473-473A**

(Colour of Emerald)

These five Brahmans are the cause of the clan of Pañcālas. The pictures of these five Brahmans are drawn.

157A/1 **Features of Manubrahman are given in Viśvapurāṇa under the Devaśilpa :**

(Crystal Colour)

The blacksmiths arose from him.

157A/2 **Features of Mayabrahman are given in the Devaśilpa included in the Viśvapurāṇa :**

(Colour of the Clouds)

The carpenters (wood workers) arose from Mayabrahman.

157A/3 **Features of Viśvakarmabrahman are given in the Devaśilpa included in the Viśvapurāṇa :**

(Red Colour)

Goldsmiths arose from Viśvakarmabrahman.

157A/4 **Features of Śilpibrahman are given in the Devaśilpa included in the Viśvapurāṇa :**

(Emerald Colour)

Sculptors arose from Śilpibrahman.

157A/5 **Features of Tvaṣṭṛbrahman are given in the Devaśilpa included in the Viśvapurāṇa :**

(Red Colour)

Brasssmiths arose from Tvaṣṭṛbrahman.

157B/1 Description of Kālapuruṣa given in the section called Dānakhaṇḍa (in the sub-section "Kālapuruṣadāna) of Hemādri's work :

Kālapuruṣa has a sword in his raised hand. He shines with the hibiscus flowers worn as ear ornaments. He is black and wears red garments, garlands of flowers and chains of conches. **474**

On his waist a sharp knife is tied. He wears footware and a black rug of wool. In his hand he carries a lump of flesh. **475-475A**

(Black Colour)

The word asiputrī means 'a knife'.

157B/2 Description of the dreadful form of Yama (the god of death) is given in the Śukasaptati :

He is sixty yojanas big and a hundred yojanas tall. He shines like the night of the black half of the month. His garments are black like collyrium. **476**

His fangs are long and face is wide. He carries the big staff called "Yamadaṇḍa" always. Yama says - "I take this shape when I am seen by sinners." **477**

(Black Colour)

157B/3 The calm form of Yama is given in the Śukasaptati :

I appear to those that do good deeds like this - I am calm and I have the gestures of granting boons and fearlessness. I have two eyes and I am adorned with all ornaments. I speak

pleasant words with a calm face. My eyes are wide and my colour is pale red. 478-479A

(Pale Red Colour)

157B/4 **Description of Vanaspati in the Dānakhaṇḍa section of Hemādri :**

The deity of trees is seated on a big branch of a tree. He wears tender leaves and flowers (as ornaments). 479B

He has two hands like Vanaspati.

(His Colour is Yellow and Green according to propriety)

158A/1 **Meditation on the weapon called Baḍabānalāstra is given in the Prapañcasāra :**

I bow to the god 'Baḍavāmukhāstra' who sits on the front portion (edge) of an arrow and grows immensely burning the enemies with his flames. He wears red clothes and the crescent moon on his head. 480

(As per propriety his Colour is Red)

158A/2 **Description of Baḍabāgni as given in the Prapañcasāra :**

I adore the fire who stays in the oceans. He has three eyes and wears the reddish moon on his head. His clothes are pure white. His colour is crimson and he wears many ornaments. In his hands he has the gestures of granting boons and fearlessness, a weapon

called Śakti and the sign of Svastika. His body is adorned with golden chains and garlands. **481**

(Crimson Colour)

158A/3 Description of the Kālakūṭa poison as given in the Matsyapurāṇa :

(I adore the Kālakūṭa) who is decorated with golden ornaments and pearls. He has a crown and wears yellow silk. The lustre of his body is enhanced by the blue lily etc. He roars like the clouds fiercely and moves with speed. **482**

(Black Colour)

158A/4 Description of Amṛta (ambrosia) as given in the Āyurvedataṅtra :

I always contemplate on the auspicious deity of Amṛta who is full of sweetness. He quenches thirst, hunger and all other wants. He removes the blemishes of birth, death and oldage. He is adored by gods. His colour is white and his power is great. **483**

(White Colour)

Description of Dhanvantari who carries a Kamaṇḍalu filled with ambrosia is given in the Matsyapurāṇa as follows :

Then Lord Dhanvantari arose from the ocean with a physical form. He was white and carrying a Kamaṇḍalu in which there was Amṛta (ambrosia). **484**

(White Colour)

158B/1 **Meditation on Citrasenagandharva as given in the Prapañcasāra :**

I salute Citrasena, the king of Gandharvas who is adorned with chains studded with gems. He is surrounded by twelve women and walks in front of the group of gods. **485**

He grants all wishes and is adept in making gifts of maidens. He graces the assembly of gods always. His complexion is golden. **486**

His hairs are beautified by Mandāra flowers. His immeasurable beauty attracts all women and his body is captivating. He is like Manmatha (god of love). He has curly hairs and his eyes are long like lotus petals. I bow to him with reverence. **487**

(Golden Colour)

158B/2 **Meditation on Viśvāvasu Gandharva as given in the Prapañcasāra :**

One should meditate on Viśvāvasu, the Lord of Gandharvas who sits in a chariot built with Puṇḍra sugarcanes. He is served by maidens who carry garlands of Kalhāra flowers in their hands. His face is always calm. Any man that worships Viśvāvasu and utters his incantations will get his beloved girl surely. **488**

(Golden Colour because he is a Gandharva)

159A/1 Description of Gāndharvaveda, which is an Upaveda of Sāmaveda, as given in the Mantraratnākara :

The Gāndharvaveda (deity of musicology) resides in the north-west. He carries a Vīṇā (lute) and wears garlands. His eyes are wide and his complexion is red. One should meditate on the Gāndharvaveda whose face resembles that of a parrot. **489**

(Red Colour)

159A/2 Meditation on Vāgdevī, the presiding deity of the Gāndharvaveda, as given in Vāgdevīpūjākalpa :

I worship goddess Vāgdevī (goddess of muse) who is white and wears white silk. She is adorned with locks of hair and a crown. She has three eyes and four hands. A lute rests on her two hands. In the other two hands she carries a book and a rosary. Her ornaments are white. She is mother of the whole world. She wears white flowers and her face is like the full moon. **490-491A**

(White Colour)

And now the deities, families, age, colours etc, included in the thirty-two features of the seven musical notes starting with Ṣaḍja are written below following the Svaracūḍāmaṇi written by me :

I bow to Cāmuṇḍā, who is full of compassion and grants all desires of all people. She is the Tripurasundarī and the Mother of all the universe. **492**

I present the essence of the ocean of the science of music which was created by the teachers of drama like Nandi, for the pleasure of wise men. 493

The thirty-two features of the svaras (musical notes), of which Ṣaḍja is the first, will be told in order. The thirty-two features are –

Vaṃśa (family), Jāti (caste),
Vayas (age), Varṇa (colour),
Dvīpa (island), Rasa (emotion),
Gotra (lineage), 494

Vāha (vehicle), Adhidevatā (deity),
Vaktra (face), Bāhu (hands),
Karṇa (ear), Akṣi (eyes),
Nāsikā (nose), Pāda (feet),
Deha (body), Āyudha (weapon),
Vastra (garment), Puṣpa (flower),
Gandha (scent), Bhojana (food), 495

Bhūṣaṇa (ornaments), Vṛkṣa (tree),
Vanitā (wife), Tithi (day),
Vāra (day of the week), Bha (star),
Rāśi (sign of zodiac), Chandas (metre),

Abdhi (ocean), Śaila (mountain) and
Nadī (river). 496

Prologue ends here.

Description (details) of the note called 'Ṣaḍja' :

The great note known as Ṣaḍja belongs to the divine family and the brāhmaṇa caste. His age is eighty years and his colour is Pāṭala (pale red). **497**

159B He resides in the island known as Jambūdvīpa and his emotion is Vīra (heroic). He belongs to the lineage of Fire god. His vehicle is the swan and his deity is also Fire. He has four faces, eight hands, eight ears, eight eyes, four noses and two feet. His body is plump. He carries a sword and wears white clothes. **498-499**

His favourite flower is hibiscus and his body is smeared with Kuṅkuma (saffron). He likes curd rice for food and wears pearls as ornaments. **500**

He takes resort in the mango tree and pleases the minds of the Gandharva damsels. He was born on the pratipat (first day of the month) and the day of the week was Saturday. His star is the Varuṇa's star. **501**

He belongs to the zodiac sign of Kumbha (Aquarius) and his metre is the Anuṣṭup. His ocean is that of salt. He stays on the Meru mountain and likes the banks of the Gaṅgā. **502**

(Pale Red Colour)

In another work, Brāhmī etc., who are known as Mātṛkādevatās, have been mentioned as the deities of the notes like Ṣaḍja.

159B Folio consists Ṣaḍja svara pictures.

160A **Description of the note 'Ṛṣabha' :**

The great note 'Ṛṣabha' was born in the family of Ṛṣis. He belongs to the caste of Kṣatriyas and his age is seventy years. His colour is yellow. **503**

He resides in the island known as Śākadvīpa and his emotion is Adbhuta (wonder). His lineage is Vedagotra and vehicle is the Lion. The presiding deity of Ṛṣabha is Brahmā. **504**

He has three faces, six hands, six ears, six eyes, two feet and three noses. His body is slim and his weapon is a Kunta (spear). **505**

His garments are yellow and he likes the Campaka flower. His body is smeared with black aguru (fragrant Aloe). His food is Pāyasa (rice boiled in milk and mixed with sugar etc). His ornaments are blue and he rests under the date tree. **506**

He is surrounded by Kinnara women. His birth was on the eighth day of the month and the day of the week was Friday. The star of birth is Citrā and the zodiac sign is Libra. His metre is Gāyatrī. **507**

He resides in the ocean of curds and his favourite mountain is the Mahānasagiri. He roams on the banks of river Anaghā. 508

(Yellow Colour)

160A Folio consists Ṛṣabha svara pictures.

160B Description of the Gāndhāra note :

The note known as Gāndhara belongs to the family of gods. He is of Vaiśya caste and his age is sixty years. His complexion is like the hue of the Campaka flower. 509

He resides in the island known as 'Kuśadvīpa'. His favourite emotion is Raudra (furious). He belongs to the Candra gotra and his vehicle is Bheruṇḍa (a bird with two heads). The presiding deity of Gāndhāra is goddess Sarasvatī. 510

The Gāndhāra svara has two faces, four hands, four ears, four eyes, two noses, two feet and a long big body. 511

His weapon is a mace and his apparel is red. His favourite flower is the Punnāga. His body is smeared with Kastūrī (musk). He likes sweet foods and diamond ornaments. 512

He resides under a plantain tree and wishes to be kissed by women of the Yakṣas. He was born on the ninth tithi, on Saturday. His star is the Punarvasu and the constellation (or zodiac sign) is Mṛga (śiras). His metre is Triṣṭup and his ocean is the sea of liquor. He likes to roam on the peaks of Draviṇācala and on the banks of

the river Rasakūpā. The third among the svaras has the features cited above. 513-515

(Colour of the Campaka Flower)

160B Folio consists Gāndhāra svara pictures.

161A **Description of the Madhyama Note :**

The svara called 'Madhyama' belongs to the Devavaṃśa (divine family) and to the Brāhmaṇa caste. His age is forty years and his colour is bright white like the jasmine flower. 516

He resides in the island of Kraunca and his favourite emotion is Bībhatsa (disgust). He belongs to the Viṣṇugotra and his vehicle is a deer. The presiding deity of this svara is Śailaputrī (daughter of the mountain). 517

He has four faces, eight hands, eight ears, eight eyes, four noses and two feet. His body is of normal stature and his weapon is a discus. 518

His garments are black and his favourite flower is Mallikā (jasmine). His cosmetics are made of Haimavālaka. He likes Citrānna (spiced rice) for food and his ornaments have the cat's eye gems in them. 519

He resides in the Jambū (rose apple) tree and is fond of Kimpuruṣa women. He was born on the tṛtīyā tithi and the day of birth is Sunday. His star is Pitṛnakṣatra (or Bharaṇi). 520

His zodiac sign is the Leo and his metre is Bṛhatī. His ocean and mountain are respectively the ocean of ghee and the Sarvatobhadra. 521

He delights in roaming on the banks of the river Abhayā. The svara 'Madhyama' is described with these features. 522

(White Colour)

161 A Folio consists Madhyama svara pictures.

161B Description of the 'Pañcama' Note :

The svara known as 'Pañcama' belongs to the Pitryavaṃśa and to the Śūdra caste. His age is thirty years and colour black. He was born in the island known as "Śālmalīdvīpa". 523

His favourite emotion is Bhayānaka (fear). His gotra is Śambhugotra and vehicle is an alligator. The presiding deity of the Pañcamasvara is Mahāviṣṇu. He has four faces, eight hands, eight ears, eight eyes, four noses and two legs. His body is fat and his weapon is Bhinḍivāla. 524-525

His garments are green and he wears the Ketakī flower. His body is smeared with Gorocana (bright yellow orpiment prepared from the bile of cows). His food consists of dishes made from flour and milk. 526

He likes the ornaments of emerald and the shade of the pomegranate tree. He likes the union with the Nāga women. He was born on Dvādaśī (the twelfth day) when the day of the week was a Wednesday. 527

His star is known as Uttarā and the zodiac sign is the Virgo. His metre is called Paṅkti and he likes the sea of sugarcane juice. 528

His favourite mountain and river are respectively the Sahya and the Anumatī. The Pañcama svara has been described like that by the experts in Śāstras. 529

(Black Colour)

161 B Folio consists Pañcama svara pictures.

162A **Description of Dhaivata note :**

The svara called 'Dhaivata' belongs to the family of Ṛṣis (seers) and to the Kṣatriya caste. His age is twenty years and his colour is yellow. 530

He resides in the island called 'Svetadvīpa' and his favourite emotion is comic (hāsya). He belongs to the Nāradagotra. He travels on a parrot. The presiding deity of Dhaivata svara is the shining sun. 531

He has three faces, six hands, six ears, six eyes, three noses, two legs and a long body. His weapon is an arrow. 532

The worshipful Dhaivata wears clothes of variegated colours and a garland of the Karavīra flowers. His body is smeared with sandal paste. His favourite food is rice mixed with milk. 533

He likes the gem called Gomedhaka. He takes rest under the grape vines. He likes the divine women. He was born on Thursday, the seventh day of the month. 534

His star is Pūrvāṣāḍha and the zodiac sign is Sagittarius. His metre is known as Uṣṇik and his favourite ocean is the milky ocean. **535**

His favourite mountain and river are respectively the Mānasa and the Niṣpāpā. The Dhaivata svara is thus described. **536**

(Yellow Colour)

162 A Folio consists Dhaivata svara pictures.

162B **Description of the Niṣāda note :**

The svara known as 'Niṣāda' belongs to the dynasty of demons (Daitya) and to the Vaiśya caste. His age is ten years and colour is smoky grey. **537**

His residence is in the island called Puṣkara. He is the hero of the erotic emotion. He belongs to the Tumburu gotra and his dear vehicle is the Śārikā (a bird). **538**

The presiding deity of Niṣāda is Gaṇanātha. Niṣāda has two faces, four hands, four ears, four eyes, two noses and two-feet. **539**

Niṣāda has a very plump body and his weapon is a hook (aṅkuṣa). He wears silk clothes and likes the lotus flower. He smears his body with the gum of Devadāru tree. **540**

His favourite food is Śālyanna (cooked rice) and his gem is the Puṣyarāga (topaz). He likes to stay under the Wood apple (Kapittha) tree and to rub the breasts of the Daitya women. **541**

He was born on the fourth day of the month, which was a Tuesday. His star is Anurādhā and the zodiac sign is Scorpio. He is connected to the metre 'Jagatī' and lives on the ocean of clean water. **542**

He stays on a mountain known as Mānasottara and takes resort in the lake of Amṛta. The Niṣāda svara is thus described by the experts of the science of dance. **543**

(Smoky Grey Colour)

May this work called 'Svaracūḍāmaṇi', which has been authored by king Kṛṣṇarāja who is fully blessed by goddess Cāmuṇḍī, flourish as long as the stars and the moon shine. This work contains the thirty-two features of the seven great notes commencing with Ṣaḍja. The thirty-two features begin with Vaṃśa (family) and end with river. This work brings happiness to musicians. 544-545

End of the Svaracūḍāmaṇi

162 B Folio consists Niṣāda svara pictures.

163A **The names of the seven svaras are given in the Amarakośa as follows :**

Niṣāda, Ṛṣabha, Gāndhāra, Ṣaḍja, Madhyama, Dhaivata and Pañcama are the seven notes that arise from the throat or from the strings (tantrī). 546

Then he tells the similarity of the seven notes with the sounds (produced by certain birds and animals) :

Ṣaḍja is uttered by the peacock and the bulls produce the Ṛṣabha. The goats and sheep give rise to Gāndhara and Krauñca (a bird of that name) produces Madhyama. **547**

In the spring, the Pika (Cuckoo) produces the Pañcama. The horse neighs the Dhaivata and the elephant produces Niṣāda when it trumpets. **548**

The definitions of the thirty-six rāgas (melodies) are given below following an ancient work called "Saṅgītaratnākara" :

Lord Umāpati says -

The thirty-six original (or pure) rāgas were created by me from my five faces out of curiosity. Together they are called 'The Thirty-six Rāgas'. **549**

163A/1 **Description of the Bhairava Rāga :**

Bhairavarāga is a king among the Rāgas. He carries the Gaṅgā on the head and his forehead is decorated with tilaka in the crescent form. He has three eyes. He is adorned with serpents and wears the hide of an elephant. In his four hands he carries a trident and a sword in his hands. He has a garland of human skulls and his garments are white. He is victorious. **550**

The Bhairavarāga has Daivatāṁśagrahanyāsa. The Ṛṣabha and Pañcama are absent in this nyāsa. Bhairava rāga should be

recognized as that which has the mūrchanā elaborated in Dhaivata. **551**

The Dhaivata of this rāga is different here and belongs to the Auḍava type. Devakriyā, Megharañjī and Kurañjī are said to be the consorts of Bhairava (or its Rāgiṇīs). **552**

The Mūrchanā - Ma Pa Dha Ni Sa Ri Ga Ma.

(Mūrchanā is the singing of the seven svaras in the ascending and descending order.)

163A/2 Description of Madhyamādi Rāga :

The Madhyamādi (a feminine) is well embraced by her husband who is smiling. Her eyes are long like the petals of a lotus and she is kissed on the lips by her husband firmly. Her complexion is golden and her body is smeared with saffron. Great sages have described her thus. **553**

The Madhyamādi has to be sung with the seven svaras and its mūrchanā begins with the note Madhyama. The Madhyama note predominates in the Rāgāṅga, Graha and Aṁśanyāsa. This rāga is said to be a complete one. Sometimes it may not have Ri and Dha. **554-554A**

Mūrachanā - Sa Ri Ga Ma Pa Dha Ni.

163B/1 Description of the Bhairavī Rāga :

Great poets say that Bhairavī is the wife of Bhairava. She is worshipping Lord Maheśa, who is seated on a seat of crystal, with

the petals of a blooming lotus. In her hands she carries (pair of) cymbals. Her colour is yellow and her eyes are long. **555**

The features of Bhairavī :

It is to be understood that the complete Bhairavi has its movements in the Madhyamagrāma. This consort of Bhairava has to be sung with a few svaras. **556**

Mūrchanā : Ma Pa Dha Ni Sa Ga Ma.

163B/2 **Description of the Baṅgālī Rāga :**

The Baṅgālī has a casket under her (right) arm and carries a trident in her left hand. She looks miserable and her body is smeared with bright ash. Her hairs are tied in a tight knot. Such is said to be Baṅgālikā whose bright hue is like that of the rising sun. **557**

Features of Baṅgālī :

Baṅgālī belongs to the Auḍava group. It has Ṣaḍja in the Grahāṁśanyāsa. It is to be understood as bereft of Ri and Dha. The Mūrchanā is the first. Kallinātha has stated that it has three aṅgas. **558-558A**

Mūrchanā - Sa Ga Ma Pa Ni Sa.

164A/1 **Description of Varāṭi (Varāli) Rāga :**

Varāṭī is (in the form of a woman) endowed with fine stresses of hair. She wears fine bangles and waves the fan to entertain her

beloved husband. She wears the flowers of the divine tree (Pārijāta) in her ears. She is an excellent damsel. 559

Features of this Rāga :

Wise men say that Varāṭī has Ṣaḍja in the Grahāṁśakanyāsa. Its first mūrchanā is complete and it enhances the fame. 560

Mūrchanā - Sa Ri Ga Ma Pa Dha Ni.

164A/2 Description of the Saindhavī Rāga :

Saindhavī is a devotee of Śiva. She carries a trident in her hands and wears red clothes. She also carries the flower called Bandhujīva (Pentapetes Phoenicea) to decorate herself. She is in rage and likes the heroic sentiment. This Saindhavī is the Rāgiṇī of the Bhairava Rāga. 561

Features of the Saindhava Rāga :

Saindhava is known as a complete rāga which has Ṣaḍja in the Grahāṁśakanyāsa. Some people are of the opinion that it is Auḍavikā. It is always without Ri and used to evoke the heroic emotion. 562-562A

Mūrchanā - Sa Ga Ma Pa Dha Ni

164B/1 Description of Mālavakauśika Rāga :

The Mālavakauśika rāga is of reddish colour and carries a white staff. He is heroic and is in combat with other heroes. He is surrounded by heroes and wears a garland of the skulls of heroes. 563

Features of this Rāga :

The Mālavakauśika is a complete rāga and has Ṣaḍja in its Grahāṁśakanyāsa. Its mūrchanā is the first and the Kākalī (sweet low tone) svara is present in it. **564**

Mūrchanā - Sa Ri Ga Ma Pa Dha Ni

164B/2 Description of the Toḍī Rāga :

The Toḍī is (in the form of) a feminine whose slim body is shining like snow or the Kunda flower. Her body is smeared with saffron and camphor. She carries a lute (Vīṇā) and moves majestically near the forest making the deer happy with music. **565**

The features of the Toḍī Rāga :

The Toḍī is a complete or full rāga. It has the Madhyama note in the Aṁśagrahanyāsa. Its mūrchanā has Savvīri(?). Experts say that the Toḍī is also known as Śrīkauśikī. Some others are of the opinion that Ṣaḍja appears in its Grahāṁśanyāsa. **566-566A**

Mūrchanā - Ma Pa Dha Ni Sa Ri Ga Ma.

165A/1 Description of the Kambhāvatī Rāgiṇī :

Kambhāvatī gives extra-ordinary pleasure and she knows the Rasa (proper aesthetic emotion). Her body is adorned with both youthfulness and charmingness. She enjoys music and her voice is melodious like that of a Kokila (Cuckoo). She speaks pleasantly. **567**

Features of Kambhāvatī Rāgiṇī :

Kambhāvatī has Dhaivata in the Aṁśagrahanyāsa and belongs to the Ṣāḍava type. Pañcama is not visible in her. Its Mūrchanā is Pauravī. **568**

Mūrchanā - Dha Ni Sa Ri Ga Ma.

165A/2 Description of the Gauḍī Rāga :

Kohala has said that Gauḍī has black complexion and wears a mango sprout as her ear ornament. Her voice is melodious like the sound of a Cuckoo. The subtle melody of Gauḍī is sweet like honey. **569**

Features of the Gauḍī :

Gauḍī has Ṣaḍja in its Grahāṁśanyāsa. Ri and Pa are absent in it. The Gauḍī's Mūrchanā is of the first type and it is charming in all aspects. **570**

Mūrchanā - Sa Ga Ma Dha Ni.

165B/1 Description of the Guṇḍakriyā Rāga :

Guṇḍakriyā has a very thin body but youthful and virtuous. Her eyes are filled with grief and she weeps with deep voice. Her head is bent downwards and her thin body is grey due to the (dust of the) earth. Her hairs are loosened because her beloved is far off. **571**

Features of the Guṇḍakriyā :

The Guṇḍakriyā has no Ri and Dha. It belongs to the Auḍava type. It has Ni (Niṣāda) in its Grahāṁśanyāsa. Some scholars are of the opinion that it has three Ṣaḍjas. The Mūrchanā of this Rāga is of the Rajanī or the Mālavāśrayiṇī. **572-572A**

Mūrchanā - Ni Sa Ga Ma Pa Ni - Sa Ga Ma Pa Ni Sa.

165B/2 Description of the Kakubhā Rāga :

Kakubhā has a well-nourished body and all her limbs are adorned with Rasa. Her face is like the moon and she wears a garland of Campaka flowers. She is very attractive and throws her side glances all over. She is very peculiar. **573**

Features of the Kakubhā :

Kakubhā has Dhaivata in the Grahāṁśanyāsa and it is a full Rāga. Its Mūrchanā is of the third variety. It is adorned with the flavor of the Śrīrāga. **574**

Mūrchanā - Dha Ni Sa Ri Ga Ma Pa Dha.

166A/1 Description of the Hindoḷa Rāga :

The great sages describe the Hindoḷa rāga as one expressing his strong love for beautiful women. The women are slowly rocking the swings (on which they are seated) and the Hindola is enjoying the sport touching the cheeks of those women. **575**

The features of the Hindoḷa rāga :

The Hindoḷa does not have the Ri and Dha notes. It has three Sa-s - according to scholars. Its Mūrchanā has the pure Ma in the middle. It belongs to the Auḍava type and contains Kākalī (sweet low notes). 576

Mūrchanā - Sa Ga Ma Pa Ni Sa

166A/2 Description of the Velāvalī Rāga :

Velāvalī (feminine) has the complexion of the blue lotus. She indicates the rendezvous to her beloved and speaks auspicious words. She remembers very often Manmatha who is her favourite deity. 577

Features of the Velāvalī :

Velāvalī has Dhaivata in its Aṁśagrahanyāsa and it is a full rāga. Its Mūrchanā belongs to the Pauravī type. Velāvalī is used in the delineation of the Vīra Rasa. 578

Mūrchanā - Dha Ni Sa Ri Ga Ma Pa Dha

166B/1 Description of the Rāmakalī Rāga :

The Rāmakalī is golden coloured and wears bright ornaments. She also wears a blue jacket (or bodice). Even when her beloved man falls at her feet, she is very jealous and proud. 579

Features of this Rāga :

Rāmakalī has Ṣaḍja in its Grahāṁśakanyāsa and it is a full rāga. Its Mūrchanā is of the first type. Rāmakalī is mainly used to invoke

the emotion of pathos (Karuṇa). According to some scholars, it does not have Ri and Dha notes. Others say it lacks the Pañcama (Pa). **580-580A**

Mūrchanā - Sa Ga Ma Pa Ni Sa - Sa Ri Ga Ma Pa Dha Ni Sa

166B/2 Description of the Deśākśī Rāga :

The Deśākśī Rāga restrains his horripilation (romāñca) in (the delineation of) the Vīra Rasa (the heroic emotion). He is tall and very ferocious and has folded his hands. The Deśākśī Rāga is thus described by great seers. **581**

Features of this Rāga :

Deśākśī belongs to the Ṣāḍava type and contains three Ga-s. Śārṅgadeva states that it does not have Ṛṣabha (Ri). Its Mūrchanā is of the Hariṇāśva type. Some scholars say that Deśākśī is a full Rāga. **582-582A**

Mūrchanā - Sa Ma Pa Dha Ni Sa Ri Ga

167A/1 Description of the Phalamañjarī Rāga :

Phalamañjarī is a woman who is pining in separation. Her body looks tired and weak and dusty. She appears dried up. She wears a flower garland and her dear (female) friend is consoling her. **583**

Features of Phalamañjarī Rāga :

Phalamañjarī has Pañcama in the Aṁśagrahanyāsa. It is a full rāga. Its Mūrchanā is known as Hṛṣyakā and it gives great pleasure to the connoisseurs. **584**

Mūrchanā - Pa Dha Ni Sa Ri Ga Ma Pa

167A/2 Description of the Lalitā Rāga :

Lalitā wears the garland of Saptacchada (Alstonia Scholaris) flowers. Her complexion is white and her eyes are very charming. Lalitā has come out by good luck (of onlookers) in the morning. Her dress in very elegant. **585**

Features of the Lalitā Rāga :

Lalitā has no Ri and Dha. It belongs to the Auḍava type and contains three Sa-s. Its Mūrchanā has pure Ma. Some people say that Lalitā is a full rāga. The Rāga which has three Dhaivatas is the second Lalitā. 586-586A

Mūrchanā - Sa Ga Ma Dha Ni Sa - Dha Ni Sa Ga Ma Pa Dha

167B/1 Description of the Pradīpaka Rāga :

The beloved has removed her garments for love making. She has joined her lover in the darkness of the house. The Pradīpa (shining lamp - the rāga called Pradīpa) has now made her feel bashful with the gem lamps which are actually her head ornaments. **587**

Features of this Rāga :

Dīpaka (or Pradīpaka) has Ṣaḍja in the Grahāṁśanyāsa. It is a full rāga. Pure Madhyama occurs in the middle of its Mūrchanā. This Rāga should always be used in concerts. **588**

Mūrchanā - Sa Ri Ga Ma Pa Dha Ni Sa

167B/2 **Description of the Kedāra (Ketāra) Rāga :**

Kedāra has locks of matted hair and wears the moon on the head. A serpent is ḥis upper garment. He has a Yogapaṭṭa (the cloth thrown over the back and knees of a devotee during meditation) and the Gaṅgā appears on his head. He is in the state of a sage engaged in penance and his eyes are closed for meditation. **589**

Features of the Kedāra Rāga :

Kedāra Rāga does not have Ri and Dha. This belongs to the Auḍava group. Its Mūrchanā has three Ni-s. It has the Kākalī svaras of the Mārga genre. **590**

Mūrchanā - Ni Sa Ga Ma Pa Ni

168A/1 **Description of the Karṇāṭa Rāga :**

The Karṇāṭa Rāga has the form of a king. He carries a sword (in his right hand) and a patra (leaf or plate?) of ivory in his left hand. He is being praised by groups of the singers of gods. **591**

Features of the Karṇāṭa Rāga :

This is a full rāga. The Niṣāda in the Karṇāṭa rāga is Vaikṛta (transformed). Its Mūrchanā is of the Mārgī type. This rāga gives much pleasure to the audience. **592**

Mūrchanā - Ni Sa Ri Ga Ma Pa Dha Ni

168A/2 **Description of Deśī Rāga :**

Deśī (a woman) is awakening her beloved who is feigning sleep. She desires coitus and her mind is charged with the emotion of love. She has fair complexion and looks very attractive. Her dress is made of peacock feathers. **593**

Features of the Deśī Rāga :

Deśī does not have the Pañcama note. It has three Ṛṣabhas. It is to be known as Kapola Lalitā(?). The Ri in its Mūrchanā is of the Vaikṛta genre. **594**

Mūrchanā - Ri Ga Ma Pa Dha Ni Sa Ri

168B/1 **Description of the Kāmbhojī Rāga :**

Kāmbhojī is in the form of a woman wearing yellow garments and having long hair. She is agitated by hearing the exciting sounds of parrots. She remembers her beloved and looks at all directions being afraid. **595**

Features of the Kāmbhojī Rāga :

Dha (Dhaivata) is present in the Grahāṁśanyāsa of the Kāmbhojī. Its Mūrchanā belongs to the Pauravī type. It should be understood that this rāga is near Mallāri. **596**

Mūrchanā - Ni Sa Ri Ga Ma Pa Dha

168B/2 **Description of the Nāṭa Rāga :**

The Rāga named Nāṭa has placed his hand on the back of a horse. His body is blood red and he shines like burnished gold. Valourously he moves on the battle field. He is said to be Śṛṅgamūrti(?). **597**

Features of the Nāṭa Rāga :

Nāṭa (Nāṭikā?) has Ṣaḍja in its Grahāṁśanyāsa. It is a full rāga. Some scholars say that it contains three Ṛṣabhas. **598**

Mūrchanā - Sa Ri Ga Ma Pa Dha Ni Sa

169A/1 **Description of Śrīrāga :**

The Śrīrāga has the form of a king. He is handsome like the god of love in his eighteenth year. His ears are adorned with beautiful tender leaves. He is served by notes like Ṣaḍja. His garments are crimson. **599**

Features of Śrīrāga :

Śrīrāga is known as having three Sa-s (Ṣaḍjas). It is a full rāga and has all excellences. Its Mūrchanā belongs to the first type

(prathamā). Some scholars are of the opinion that Śrīrāga has three Ṛṣabhas. **600-600A**

Mūrchanā - Sa Ri Ga Ma Pa Dha Ni Sa Ri

169A/2 **Description of Vasanta Rāga :**

Vasantaka (or Vasanta) has decorated his hair with peacock feathers. His ears are adorned with Śobha flowers. His body is black like the Indīvara flowers. He has attractive brightness and is fond of dalliance. **601**

Features of Vasanta Rāga (or Vasantikā) :

This is a full rāga and contains three Sa-s. Experts in music should sing the Mūrchanā of Śrīrāga to Vasantarāga also. **602**

Mūrchanā - Sa Ri Ga Ma Pa Dha Ni Sa

169B/1 **Description of Mālavaśrī Rāga :**

The Mālavaśrī carries a red lily in her hand and appears to be observing it. She is seated on the ground under a tree and is smiling. **603**

Features of Mālavaśrī Rāga :

Mālavaśrī is adorned with three Sa-s. Its Mūrchanā has mandra in the latter part. It enhances the effect of the emotion of love. **604**

Mūrchanā - Sa Ga Ma Pa Dha Ni Dha Ma Ga Sa

169B/2 **Description of the Mālava Rāga :**

The Mālava Rāga, king among melodies, is decorated with garlands and enters the hall of music in the evening. Beautiful damsels are kissing his lotus-like face which shines brightly with the ear rings. **605**

Features of the Mālava Rāga :

Mālava belongs to the Auḍava type. It has three Ni-s and is devoid of Pa and Ri. Its Mūrchanā is of Rajanī genre and it is adorned by Kākalī svaras. **606**

Mūrchanā - Sa Ga Ma Dha Ni Sa

170A/1 **Description of the Sāverī Rāga :**

Sāvarī (Sāverī) resides on the mountain Śrīkhaṇḍa and wears garments that are (green) like the wings of a parrot. She wears a necklace of pearls extracted from big elephants. She carries a serpent that is pulled out from a sandal tree. Her complexion is black that is brightened by the sandal paste. **607**

Features of the Sāverī Rāga :

Sāverī (Asāverī) has Dha (Dhaivata) in its Grahāṁśanyāsa and belongs to the Vāḍava(?) group. This rāga is very congenial to the emotion of pathos (Karuṇa Rasa). **608**

Or, this belongs to the Ṣāḍava type since it originates from Kakubhā rāga. It is devoid of Pañcama note. **609**

Mūrchanā - Sa Ri Ma Pa Dha Sa Ni - Dha Pa Ma Ga Ri Sa

170A/2 Description of the Dhanaśrī Rāga :

Dhanaśrī's body is black like a blade of Dūrvā grass. She is very attractive and scratches her beloved with her foot even though he is very repentant. She is shedding tears on her cheeks and her hairs are disshevelled. **610**

Features of the Dhanaśrī Rāga :

Dhanaśrī belongs to the Ṣāḍava group. The rāga has three Sa-s and has no Ṛṣabha. Its Mūrchanā belongs to the prathamā genre. Dhanaśrī is mostly used to delineate the Vīra Rasa. **611**

Mūrchanā - Sa Ga Ma Pa Ni - Sa Ni Dha Pa Ma Ga Ri Sa

170B/1 Description of the Mallāri Rāga :

Mallārikā has white complexion and a slim body. Her voice is charming like the sound of a Kokila (Cuckoo). She remembers her husband with the pretext of singing. She appears dirty (because she has no make-up due to her husband's absence). She weeps taking up a lute. Her mind is thinking about her youth and her jealous anger. **612**

Features of the Mallārī Rāga :

Mallārī does not have Sa and Ri. It belongs to the Auḍava type and its Mūrchanā is of the Pauravī genre. Its Grahāṁśanyāsa has Dha and it gives pleasure in the rainy season. **613**

Mūrchanā - Sa Ri Ma Pa Dha - Sa Dha Pa Ma Ga Ri Sa

170B/2 Description of the Megha Rāga :

The Megha Rāga has the body resembling the black lily in colour. He wears yellow silk and resembles the moon in that his smile is verily the ambrosia. He stays in the middle of trees and enjoys the company of heroes. He is entreated by the Cātaka birds which are thirsty. **614**

Features of the Megha Rāga :

Megha Rāga is a full rāga and its mūrchanā belongs to the Uttarāyaṇa type. One should know that this has Dhaivata optionally. It is conducive to the emotion of love (Śṛṅgāra). **615**

Mūrchanā : Sa Ri Ga Ma Pa Dha Ni Sa - Sa Ni Dha Pa Ma Ga Ri Sa

171A/1 Description of the Bhūpāli Rāga :

Bhūpāli has fair complexion and her body is smeared with saffron. Her breasts are stout and her face is like the moon. Bhūpāli is always remembering her (separated) husband and pining. She has the peaceful emotion. **616**

Features of Bhūpāli Rāga :

Bhūpāli has Ṣaḍja in its Grahāṁśakanyāsa. Its mūrchanā is of the prathamā type. It is a full rāga and suitable for the emotion of peace (Śānta Rasa). **617**

Mūrchanā : Sa Ri Ga Ma Pa Dha Ni Sa - Sa Ni Dha Pa Ma Ga Ri Sa

171A/2 Description of the Deśakārī Rāga :

Deśakārī is engaged in amorous sports with her husband. She has long hair and her eyes are wide like lotuses. All her limbs are well-shaped. Her breasts are plump and her body is golden in colour. Her face is like the moon. **618**

Features of Deśakārī :

This is a full rāga and has Ṣaḍja in its Grahāṁśanyāsa. Its mūrchanā is of the prathamā type and it mixes up with Varāṭī. **619**

Mūrchanā : Sa Ri Ga Ma Pa Dha Ni Sa - Sa Ni Dha Pa Ma Ga Ri Sa

171B/1 Description of the Ṭakka Rāga :

Ṭakka becomes sorry when she returns home and sees her beloved who is asleep in a bed of lotus leaves. Her complexion is golden. She speaks with her husband very courteously. **620**

Features of Ṭakka Rāga :

Ṭakka has three Dha-s and Ṣaḍja appears (in its Grahāṁśanyāsa). It is a full rāga and has sātimūrchanā(?). **620A**

Mūrchanā : Sa Ri Ga Ma Pa Dha Ni Sa - Sa Ni Dha Pa Ma Ga Ri Sa

171B/2 Description of the Ghurjarī Rāga :

Ghurjarī has good complexion and long hair. She is reclining on the soft bed of tender leaves. With the help of a stringed

instrument, she is classifying the svaras (notes of music). She is known as Dakṣiṇa Ghurjarī. **621**

Features of the Ghurjarī Rāga :

Ghurjarī has Ṛṣabha in its Grahāṁśanyasa. It is a full rāga. Its mūrchanā is of the Saptamī (seventh) type and it mingles with Bhūpālī. **622**

Mūrchanā : Sa Ri Ga Ma Pa Dha Ni Sa - Sa Ni Dha Pa Ma Ga Ri Sa

172A **Now the Names, Descriptions and special features of Tāla-s are written according to Saṅgītaśāstra (Science of music) :**

Names of Tāla-s (measurements of time) :

Dhruva, Maṭṭa, Rūpaka, Jhampa, Tripuṭa, Aṭṭatāla and Ekatāla are the seven Tāla-s. **623**

The time of Dhruvatāla is equal to fourteen Akṣara-s.

Maṭṭa tāla's time is of ten Akṣara-s.

Rūpaka tāla's time is of six Akṣara-s.

Jhampa tāla's time is of ten Akṣara-s.

Tripuṭa tāla has the time of seven Akṣara-s.

Aṭṭatāla has the time of fourteen Akṣara-s.

Ekatāla has the time of four Akṣara-s.

Āditāla is included in the Ekatāla because the Ekatāla itself becomes Āditāla when the former is repeated and contains eight Akṣara-s.

The special features of the Tālajātis, their Kalās and the method of counting their numbers are given below :

Caturaśra, Trayśra, Miśra, Khaṇḍa and Saṅkīrṇa belong respectively to Brāhmaṇa, Kṣatriya, Vaiśya, Śūdra and Saṅkīrṇa jāti-s (or castes). These are the five Jāti-s. **624**

Respectively, numbers (of their Akṣaras) are four, three, seven, five and nine. When they are doubled six times, the series of the numbers of Kalā-s is obtained. **625**

Explanation :

The tāla called Caturaśra belongs to the Brahmajāti. It has four guru-s (heavy syllables).

The Trayśra tāla belongs to the Kṣatriya jāti. It has three guru-s.

The Miśra tāla belongs to the Vaiśya jāti. It has seven guru-s.

The Khaṇḍa tāla belongs to the Śūdra jāti. It has five guru-s.

The Saṅkīrṇa (mixed) tāla belongs to all the four jāti-s ; that is why it is named Saṅkīrṇa.

When the number of gurus of the particular jāti are doubled six times in a row, the Kalā-s of the particular Jāti's are formed.

The series of the numbers of the Kalās of the Caturaśra tāla which belongs to the Brahmajāti is as follows -

4 - 8 - 16 - 32 - 64 - 128

Similarly for Trayśra tāla, which belongs to the Kṣatriya jāti, the series is -

3 - 6 - 12 - 24 - 48 - 96

For the Miśra tāla, which belongs to the Vaiśya jāti, the series is -

7 - 14 - 28 - 56 - 112 - 224

For the Khaṇḍa tāla, which belongs to the Śūdra jāti, the series is -

5 - 10 - 20 - 40 - 80 - 160

For the Saṅkīrṇa tāla, which belongs to all thẹ Saṅkīrṇa jāti, the series is -

9 - 18 - 36 - 72 - 144 - 288.

The above cited are the Kalā-s of the Jāti-s commencing with Caturaśra.

Features of Saṅkīrṇatālakrama :

A tāla (measurement of time) which is different from those cited above is called Mārgatāla. It may have two drutas, a pause at the end or pluta (long syllable equal to three mātrās). **626**

Now the six limbs of the tāla-s, names and deities of them are given :

Virāma (pause), Druta (fast), Laghu (light), Guru (heavy), Pluta (long) and Kākapāda (crow's feet) are the six limbs (aṅga-s) of the Tāla. **627**

The deity of Druta is Śambhu.

The deity of Laghu is Pārvatī.

The deity of Guru is Gaurī and Śiva.

The deity of Pluta is Brahmā, Viṣṇu and Maheśvara.

The deity of Virāma is Hari.

The deity of Kākapāda is Śiva. 628-628A

The shapes of the limbs of Tāla :

Druta has a round shape and the Laghu has the shape of of an arrow facing upwards. Guru's shape is to be understood as a curved bow. Pluta has the shape of a peak. Virāma has that of the crescent moon and the Kākapāda's shape is like the feet of a swan. 629-629A

172B Time measure of the six limbs of Tāla :

Virāma means the time required to pronounce a single letter. Druta means time of two letters. Laghu means time of four letters and Guru means time of eight letters. Pluta means time required to pronounce twelve letters and Kākapāda means (an interval spanning) sixteen letters. 630-630A

In the work of Śārṅgadhara the measurement has been stated as follows :

A Laghu means the time of one mātrā and the Guru means the time of two mātrās. Pluta is that which has the duration of three mātrās, while the Kākapāda has four mātrās. Druta

has one half of a mātrā and Virāma means one fourth of a mātrā. **631-631A**

Names of one hundred and ten tāla-s according to another tradition as given in the Saṅgītasaṅgraham and the Śivatattvaratnākara :

Gīta (Song), Vādya (musical instrument) and Nṛtya (dance) are established only on the basis of Tāla. Without Tāla, there is nothing (in music) and hence the prominence of Tāla. **632**

The letter <u>Ta</u> represents Tāṇḍava and the letter <u>La</u> represents Lāsya. <u>Ta</u> and <u>La</u> respectively represent Śankara and Pārvatī. **633**

On account of the combination of Śiva and Śakti in it, it is called Tāla. There is neither song nor musical instrument without Tāla. **634**

There is no dance devoid of Tāla and so Tāla is regarded as Rañjaka (that which pleases or entertains). There is no dance without tāla and so tāla is what pleases the mind. Hereafter, different types of tālas are described in an order. **635**

It is said that five tālas originated from the five faces of Lord Śiva. The Cancatpuṭa tāla arose from the face known as Sadyojāta. **636**

The Cācapuṭa tāla originated from the face known as Vāmadeva. The Ṣaṭpitāmatrika tāla emerged from the face known as Aghora. **637**

The Sampadveṣṭakatāla originated from the face known as Tatpuruṣa. The Udghaṭṭa tāla was born from the face known as Īśāna. Therefore these five praiseworthy tāla-s remove all sins. 638-638A

Here ends the praise of Tāla.

Now, the names of Tāla-s :

Cancatpuṭa, Cācapuṭa, Ṣaṭpitāmatrika, Sampadveṣṭita, Udghaṭṭa, Āditāla, Darpaṇa, 639

Carcarī (Cañcarī), Siṃhalīla, Kandarpa, Siṃhavikrama, Śrīraṅga, Ratilīlā, Raṅgatāla, Kañcuka, 640

Pratyaṅga, Gajalīlā, Tribhinna, Vīravikrama, Haṃsalīlā, Varṇabhinna, Rājacūḍāmaṇi, 641

Vanamālī, Varṇatāla, Raṅgapradīpaka, Haṃsanāda, Siṃhanāda, Mallikāmoda, 642

Śarabhalīlā, Raṅgābharaṇa, Turaṅgalīla, Siṃhanandana, 643

Jayaśrī, Vijayānanda, Patitāla, Dvitīyaka, Makaranda, Kīrtitāla, Vijaya, Jayamaṅgala, 644

Rājavidyādhara, Jayatāla, Huḍukkaka, Nissāraka, Tribhaṅgī, Kokilapriya, 645

Śrīkīrti, Bindumālī, Samatāla, Nandaka, Durīkṣaṇa, Maṭṭaka, Ṭhyaṅkikā, Varṇamaṭṭhikā, 646

Abhinanda, Ratikrīḍā, Mallatāla, Dīpaka, Anaṅgalīla, Viṣama, Nāndī, Kunda, Mukundaka, 647

Siṃhavikrīḍita, Līlā, Catustāla, Ḍombali, Abhaṅga, Rājabheṅkola, Laghuśekhara, **648**

Pratāpaśekhara, Jagajhampa, Caturmukha, Mukula, Pratimaṭhya, Abhaya, Tṛtīyaka, **649**

173A Raṅgadyota, Rājatāla, Vasantatilaka, Ratitāla, Kāraṇa, Bhagaṇa, Ṣaṭtāla, Vardhana, **650**

Varṇayati, Rājanārāyaṇa, Caturaśra, Tryaśra, Miśra, Madana, Kumbhatāla, **651**

Lakṣmītāla, Lakṣmīśa, Pārvatīlocana, Sama, Garuḍa, Śrīnandana, **652**

Līlāvilāsa, Lalitapriya, Janaka, Viṣama, Rājavardhana, Utsava, **653**

Kaṇḍa, Pūrṇakaṅkāla, Sagaṇa, Magaṇa, Mudrikāmaṭhyaka and Jayatāla are said to be the one hundred and ten tāla-s famous in the world. **654-654A**

173A/1 **The description of the seven tālas commencing with Dhruva are given in the Saṅgītasaṅgraha and the well known Saṅgītaratnākara :**

The (god of) Dhruvatāla was born on a Sunday in the star called Puṣya. His sign was cancer and the group was Devagaṇa. he was born from the womb of a she-goat (ajā) and his colour is white. He has wide eyes and wears clean white clothes. He is decorated with necklaces of gems and his magical word (Bīja) is Śrīm. **655-656**

He is endowed with the power called Brāhmīśakti and blessed by the sage called Kauṇḍinya. His deity is Viṣṇu and metre is Anuṣṭup. 657

He is Brāhmaṇa and his favourite note is Ṣaḍja. He is conducive to the emotion of love (Śṛṅgāra) and resides in the island of plakṣa. 658

He has three limbs or parts and possesses a Divya laghu and two laghu-s (light syllables). In all he has fourteen syllables and his movement is known as Caturaśragati. 659

"Sa Ri Ga Ma Ga Ri Sa Ri Ga Ri Sa Ri Ga Ri" shows the fourteen measures of time or syllables of the Dhruvatāla which is the first in our list.

Here ends the description of the (first) Dhruvatāla which has the time of fourteen syllables.

(White Colour)

173B/1 Description of Maṭhyatāla in the Saṅgītasaṅgraha :

The (god of) Maṭhyatāla was born on Monday under the star Hasta. His zodiac sign is Virgo and he belongs to the group "Devagaṇa". He was born from the womb of a buffalo and his colour is black. He has wide eyes and wears red clothes. He is adorned with garlands of pearls and his magical syllable is **Om**. 660-661

He is endowed with the power of Māheśvarī and blessed by the sage Bharadvāja. His deity is Agni and his favourite metre is Bṛhatī. **662**

He belongs to the caste of Brāhmaṇas and his svara (note) is Ṛṣabha. He is conducive to the heroic emotion and resides in the island known as Jambūdvīpa. He has three limbs namely Laghu, Druta and Laghu. **663**

His time measurement has ten syllables and his movement is known as Caturaśragati. **663A**

"Sa Ri Ga Ri Sa Ri Sa Ri Ga Ma" is the form of Maṭhyatāla which has ten syllables.

(Here ends the description of the (second) Maṭhyatāla which has the time of ten syllables) (Black Colour)

174A/1 **Description of the Rūpakatāla as given in the Saṅgītasaṅgraha:**

The Rūpakatāla was born on Tuesday under the star Makha. His zodiac sign is Siṃha (Leo) and he belongs to the group of demons (Rakṣogaṇa). He was born from the womb of a mouse. **664**

His colour is red and his eyes are dreadful. He wears silk clothes. He is adorned with corals, garlands and ornaments. His magical letter is **ra**. **665**

He is endowed with the power of Kaumārī and related to sage Gautama. His deity is Bhṛṅgi and metre Triṣṭup. He belongs to the Brāhmaṇa caste. **666**

His main svara is Gāndhāra and main emotion is heroic. He resides in the island known as Kuśadvīpa. He has two limbs namely one Druta and one Laghu. The measure of time for Rūpakatāla is of six syllables and his movement is known as Caturaśragati. 667-667A

"Sa Ri Sa Ri Ga Ma"

Here ends the description of Rūpakatāla which is the third and which has the measure of six syllables.

(Red Colour)

174A/2 Description of the Jhampatāla as given in the Saṅgītasaṅgraha:

Jhampatāla was born on Wednesday under the star Pūrvaphalgunī. His zodiac sign is Siṃha (Leo) and he belongs to the group of humans (Manuṣyagaṇa). He was born from the womb of a mouse. 668

His complexion is black and his eyes are large like lotuses. He wears multi-coloured clothes. He is adorned with a chain of emeralds and his magical letter is **ma**. 669

He is endowed with the power of Vaiṣṇavī and related to sage Jamadagni. His deity is Brahmā and metre is Bṛhatī. 670

He belongs to the Vaiśya caste and his main svara is Madhyama. His favourite emotion is marvelous (Adbhuta). He resides in the island known as Śālmalīdvīpa and he shines with three limbs. 671

He has Miśra, Laghu, Druta and Virāma. He has the time measure of ten syllables and his movement is known as Miśragati. **672**

"Sa Ri Ga Sa Ri Sa Ri - Ga - Ma"

Here ends the description of Jhampatāla (fourth) which has the measurement of ten syllables.

(Black Colour)

174B/1 **Description of Tripuṭatāla as given in the Saṅgītasaṅgraha :**

The Tripuṭatāla was born on Thursday under the star of Rudra (Ārdrā). His zodiac sign is Gemini and he belongs to the group of humans (martyagaṇa). He was born from the womb of a bitch and his colour is yellow. His eyes are tawny and he wears golden clothes. He wears the gems of Puṣyarāga and his magical letter is A. **673-674**

He is endowed with the power of Vārāhī and related to sage Kaśyapa. His deity is Śiva and metre is Anuṣṭup. He belongs to the Kṣatriya caste and his favourite note is Pañcama. He likes the comic emotion and his residence is in the island known as Krauñcadvīpa. He has three limbs and Tryaśra Laghu and two Drutas measure him. His time measurement is seven syllables and his movement is Tryaśragati. **675-676A**

"Sa Ri Ga - Sa Ri - Ga Ma"

End of the description of the Tripuṭatāla (fifth) which has seven syllables.

(Yellow Colour)

175A/1 Description of Aṭṭatāla as given in the Saṅgītasaṅgraha :

The Aṭṭatāla was born on Friday under the star Citrā and his zodiac sign is Virgo. He belongs to the group of Rākṣasas called Rakṣogaṇa. He was born from the womb of a tiger (or panther). 677

His colour is golden and eyes are black. He wears red clothes and chains of diamonds. His magical letter is ā. 678

He is endowed with the power of Māhendrī and blessed by sage Attri. His deity is Ṣaṇmukha (the six-faced god Kārttikeya). He belongs to the Śūdra caste and his favourite metre is Uktā. His main svara is Dhaivata and emotion is Bhayānaka (dreadful). He resides in the island called Arkadvīpa and has four limbs (or parts). He possesses two khaṇḍa laghus and two drutas. He has fourteen syllables' time and his movement is known as Khaṇḍagati. 679-680A

Sa Ri Gā | Sā Ri Gā | Mā Mā |

Here ends the description of Aṭṭatāla which is the sixth (in the list) and has the time measure of fourteen syllables.

(Golden Colour)

175A/2 Description of the Ekatāla as given in the Saṅgītasaṅgraha :

The Ekatāla was born on Saturday under the star Svāti and his zodiac sign is Libra. He belongs to the group of gods called Devagaṇa. He was born from the womb of a buffalo. 681

His colour is smoky grey and eyes are blue. He wears garments of variegated colours and adorns himself with chains of rubies. His magical letter is **Ya** and he is endowed with the blessings of Cāmuṇḍā. He is related to sage Vasiṣṭha and his deity is Pavamāna (wind god). His metre is Gāyatrī. **682-683**

He belongs to the Brāhmaṇa caste and his favourite svara is Niṣāda. He is conducive to the emotion of Bībhatsa (disgust). Aṭṭatāla is a resident of the island known as Puṣkaradvīpa. **684**

He has only one part and measured with a single Laghu. His time measurement is four syllables and his movement is known as Caturaśragati. **685**

"Sa Ri Ga Ma"

Here ends the description of Ekatāla which is the seventh (in the list) and which has four syllables.

(Smoky Grey Colour)

175B **The three types of time of Tāla as given in the Saṅgītaratnākara:**

The first type of time measure is called Vilamba (slow), the second is called Madhyama (middle) and the third is called Druta (fast). Thus the time of Tāla is of three types. **686**

Types of Rāgālaṁkāras related to Tāla are given in the Bharataśāstra :

(1) Tālamandaprasanna (2) Mandratālaprasanna(ka)
(3) Āvartaka (4) Samvidhāna
(5) Vidhṛta **687**

(6) Vyapaloluka and (7) Ḍhillāsita

These are the seven Rāgālaṁkāras. 688

Names of types of Mūrchanās as given in the Śivatattvaratnākara :

The first Mūrchanā is called Uttaramandrā and the second Rañjanī. The third is Uttarāyatana and the fourth Śuddha Ṣaḍja. 689

The fifth one is Matsarī, the sixth is Aśvakrāntā and the seventh is Samudgatā. These seven Mūrchanās belong to the Ṣaḍjagrāma. 690

Sauvīrī, Hariṇī, Aśvā, Kalopanatā, Śuddhamadhyamārgī, Pāravī and Hṛṣyaka are the seven Mūrchanās of the Madhyamagrāma. 691-692A

Nandā, Viśālā, Sumukhī, Citrakā, Citravatī, Sukhā and Alāpā are the seven Mūrchanās of the Gāndhāragrāma. Thus in the three grāmas, viz., Ṣaḍjagrāma, Madhyamagrāma and Gāndhāragrāma, there are twenty-one Mūrchanās. 692B-693A

Types of Śrutis which are the origin of the Saptasvaras according to the Vivekacintāmaṇi :

Niṣkalā, Gahvarī, Sarvavyāpinī, Sakalā, Tastuvāṃśaśruti, Gūḍhā, Sampūrṇā, Madhurā, 694

Ekākṣarī, Bhṛṅgajāti, Svarāṃśā, Reṇukī, Prasannā, Vartakī, Pāṃśā, Lalitā, 695

Bhāṣāṅgī, Alaṃkāriṇī, Pūrṇikā, Pareṅgitā, Āvali and Rañjakīśruti are the twenty-two varieties of Saṅgītaśruti. **696-697A**

Varities of stringed musical instruments as given in the Vivekacintāmaṇi :

Parivādinikā, Rāvaṇahastaka, Tumburuvīṇā, Sāraṅgī, Kāśyapī, Kūrmakī, Citrikā, Rudravīṇā, Kinnarīvīṇā, **697B-698**

Ākāśavīṇā, Kubjakī, Ailakulāṣṭā, Vipañcikā, Antarvīṇā, Brahmavīṇā, Alāvanī, **699**

Citraghoṣāvalī, Cakanavallakī, Tisatī, Carabābu, Svaravīṇā and Ānādavidhā are the twenty-two varieties of Vīṇās. These are the stringed instruments which are well-known in the world. **700-701**

Names of the seven strings (taṅtrī) of the Vīṇā are given in the Saṅgītaratnākara as follows :

Sāraṇī, Pañcama, Mandra, Anumandra, Anusāraṇī, Pārśvasāraṇukā and Ṭhīvi are the names of the (seven) strings of the Vīṇā in order. **702**

The names of the strings of the Tumbara (Tamburu) Vīṇā are given in the Saṅgītaratnākara as follows :

Mandrā, Anumandrā, Tāraka, Anutāraka, Pañcama, Sāraṇī and Anusāriṇī are the names of the seven strings of Tambura. **703-703A**

Names of the special Vīṇās at the hands (of noted musicians of the past) given in the Saṅgītasaṅgraha :

Person	Vīṇā
Viśvāvasu	Bṛhatī
Tumburu	Kalāvatī
Nārada	Mahatī
Sarasvatī	Kacchapī

704

176A **Three types of singing given in the Saṅgītaratnākara :**

The first type of singing is Ghanagāna, the second is Nayagāna and the third is Deśīyagāna. Thus there are three types of gāna (or singing). 705

Three types of Rāgas given in the Saṅgītaratnākara :

The first type is known as Auḍava and the second is called Ṣāḍava. The name of the third type of Rāga is known as Sampūrṇa (full). Thus there are three types of Rāgarītis. 706

The names of Saṅgītālaṁkārasthāyins are given in the Śivatattvaratnākara as follows :

Prasannādya, Prasannāntya, Prasannādyantaka, Kramarecita, Prasannamadhya, Prastāra and Prasāda are the seven Saṅgītālaṁkārasthāyins. 707-708A

The limbs (or parts) of Saṅgīta are given in the Śivattvaratnākara as follows :

Nāda, Śruti, Svara, Grāma, Mūrchanā, Kriyāṅga, Varṇaka, Antarbhāṣikā, Bhāṣāṅga, Gamaka, **709**

Tāna, Jāti, Rāgāṅga, Upāṅga, Rāga, Bhāṣā, Vibhāṣā and Alaṃkāra - are the eighteen limbs of Saṅgīta (music) as recognized by the best of singers. **710-711A**

Special names of singers as given in the Saṅgītasaṅgraha :

Yakala, Yamala and Bṛnda are the three types of singers. **711B**

Definition of Yakala (Ekala) singer is as follows :

The experts call a singer Yakala (Ekala) when he sings solo. **712A**

Definition of Yamala singer(s) :

When a singer performs with another singer, he is called Yamala (duet). **712B**

Definition of Vṛnda (group) singer(s) :

One who sings accompanied by many other singers is called Bṛndaka (Vṛndaka). **713A**

The features of the Best Singer are given in the Śivatattvaratnākara as follows :

One who is an expert in grammar and poetics and well-versed in śāstras, knowledgeable in the affairs of the world, skillful in the

science of music, knower of the definitions and illustrations of svaras, 713B-714

Talented in Rāgas, Rāgāṅgas and languages, composer of all types of literary works, master of both Dhātu and Mātu (mātrā?), 715

Creator of all varities of Rīti-s, proficient in regional languages, efficient in the performance of tālamāna, fearless, endowed with caliber, 716

Expert in the teaching of svaras and also in composing poetry is called the best Vāggeyakāra. 717

Even if one is lacking in a few qualities cited above, if one is an expert in Dhātu (music) and Mātu (literary composition), he should be considered as a good Vāggeyakāra. 718

The special talent which comes without any effort to some and brings beauty to the Rāga-s (melodies) and which is inborn is called Śārīra. 719

Just as fragrance in the Campaka flowers, brilliance in pearls and sweetness in sugarcane is natural, so also is the Śrāvyatā inborn in Śārīra. 720

Śārīra is available in some people from the practice done by them in their previous life or from Jñānayoga or from worship of Lord Śiva. It is not obtained just by training. 721

Singers are of five types namely Śikṣaka, Bhāvaka, Rañjaka, Rasika and the fifth Kuṭikāra. **722**

One who attentively grasps the work of a Vāggeyakāra, both in its overt and covert aspects in all detail is called **Śikṣaka** (or **Śikṣākāra**). **723**

176B One who brings in Rasa (delectation) even when it is hampered and brings in Bhāva (sentiment) even in a composition lacking in it, and also elaborates the Rāga with sophistication is called **Bhāvaka**. **724**

One who discerns the (wish of the) mind of audience and entertains them with songs following their interest is called **Rañjaka**. **725**

A singer who rejoices listening to his own smooth Śruti and has his whole body horripilated (romāñcita) is called **Rasika**. **726**

A singer who imitates the voice and style of singing of other musicians efficiently is called **Kuṭikāra**. **727**

A singer who can consolidate the melody, literature of the song and tāla (the measurement of time) perfectly and possesses a good voice is called **Sakaṇṭha Gāyaka**. **728**

A singer who sings both the mārga (sophisticated) and deśīya (local or popular) compositions according to the science of music and without any blemish is called **Kriyāpara**. **729**

Qualities of Voice (Dhvani) :

Dhvani is called **rakta** when it produces sounds that resemble those of the flute and the lute. Dhvani which is like the cooing of the Kokila (Cuckoo) is called **Madhura** (sweet). **730**

Dhvani which is heard clearly even in higher pitches is called **Snigdha.** Voice that is full and dense is known as Svara (Khara?) Dhvani. **731**

A voice that can be heard even from a distance or even in a crowd is called **Śrāvyaka** if it is also sweet. **732**

One that is heard in all the three places and possesses all good features is the best of Dhvani-s and it is called **Sthānakadhvani.** 733

Excellences of a Singer :

The seven important excellences of a singer are - Śārīra (inborn talent), Dhvani (voice), Mėdhā (grasping faculty), Prauḍhi (expertise), Gamakakauśala (skill in Gamaka), Tālajñanam (knowledge of the measurement of timing) and Abhīti (fearlessness). 734

Names of bad Musicians :

There are twenty-five types of bad singers. They are -

1.	Sandaṣṭadoṣī	2.	Udghuṣṭadoṣī
3.	Sītkāradoṣī	4.	Anunāsikadoṣī
5.	Karahīnatvadoṣī	6.	Vitāladoṣī

7.	Kapiladoṣī	8.	Kampitadoṣī
9.	Karāladoṣī	10.	Kākasvaradoṣī
11.	Vinimīlitadoṣī	12.	Sthānabhraṃśadoṣī
13.	Avyavasthitadoṣī	14.	Ekonābhidhadoṣī
15.	Śaṅkitābhidhadoṣī	16.	Sāmbakadoṣī
17.	Prasāradoṣī	18.	Avyaktadoṣī
19.	Miśrakadoṣī	20.	Apasvaradoṣī
21.	Bhītidoṣī	22.	Bakidoṣī
23.	Virasadoṣī	24.	Anyakadoṣī and

25. Vakrī (Vakradoṣī). 735-739A

Definitions of these bad types of singers are given in the Saṅgītasaṅgraha :

1. A singer who bites his teeth (while singing) as if he is chewing the words is called '**Sandaṣṭadoṣī**'. He simply destroys music. 740

2. One who expresses the heroic emotion, being overwhelmed in his own whims and fancies, and cries harshly even when singing compositions related to love in separation etc., is known as **Udghuṣṭadoṣī**. 741

3. A bad singer who inhales and exhales too often and makes hissing sounds, coughs and spits while singing is called **Sītkāradoṣī**. 742

4. A singer who sings with harsh sounds emitted through nasal openings (i.e., nostrils) and makes the syllables unintelligible is called **Anunāsikadoṣī**. 743

5. One who cannot move his hands, trembles and sings raising up his head looking upwards is called **Karahīnatvadoṣī**. 744

177A

6. The worst type of singer who sings without Laya (measurement of time) and without any sense of tāla, kāla and kriyāmāna is called **Vitāladoṣī**. 745

7. A bad singer who leaves the proper arrangement of svaras out of ignorance and sings too less or too much more is known as **Kapila (Kaṣila) doṣī**. 746

8. A bad singer who shakes his body while singing and performs in an awkward manner is called **Kampitadoṣī**. 747

9. One who opens the mouth widely and sings with horrendous voice is known as **Karāladoṣī**. He deserves to be rejected. 748

10. A singer whose voice is jarring to the ears like the sound of the crow is said to be **Kākasvaradoṣī**. He deserves to be condemned. 749

11. One who sings closing his eyes always without looking at the audience in front is to be called **Nimīlitadoṣī**. 750

12. A singer that is condemned most is one who sings the svara without Śruti and never reaches the three sthānas is to be known as **Sthānabhraṃśadoṣī.** **751**

13. A bad singer who is censured by musicians is one who misarranges the song which is well arranged. He is known as **Avyavasthitadoṣī.** **752**

14. One who cuts off the stanza or word or phoneme into a half while singing is called **Ekonābhidhadoṣī.** **753**

15. A singer that is condemned by experts in acoustics is one whose voice trembles on account of his doubts in his own performance. He is known as **Śaṅkitābhidhadoṣī.** **754**

16. A singer is called **Sāmbakadoṣī** if he is stumbling in pronouncing the syllables and is turning his face upwards while singing. He has a dense voice lacking in svara. **755**

17. One who stretches his body and hands and sings breaking the limit even while he is not proficient in music is called **Prasāradoṣī.** **756**

18. A singer who has a stammering voice and sings in an unclear way is called **Avyaktadoṣī.** He is condemned by musicians. **757**

19. A bad singer who goes out of the established tradition and sings stretching his imagination in Ghana and Tāna is called **Miśrakadoṣī.** **758**

20. A singer who utters wrong svaras while singing is to be known as **Apasvaradoṣī.** **759**

21. A singer whose Śruti is either more or less than required in the delineation of Ṣaḍja etc., is known as **Bhītidoṣī.** Such a bad singer really destroys the rāga (melody). **760**

22. A bad singer who puffs up his cheeks making his face look like tumbikā (gourd - Lageneria Vulgaris) while singing is known as **Bakī or Bakadoṣī.** **761**

23. A bad singer who sings being oblivious of the (sentiments and emotions like) Śṛṅgāra and Vīra (relevant to the particular piece) is called **Virasadoṣī.** **762**

24. A bad singer in whose neck and forehead the veins become visible (while singing), the nose appears puffed up and the eyes look red is called **Anyakadoṣī.** **763**

25. A bad singer who bends his neck too much while singing and does not know to sing in a composed and calm manner is called **Vakrī or Vakradoṣī.** **764**

The names of Ācāryas (teachers) of Sāmaveda as given in the Sāmaveda and the Prabhāvalī :

Rāṇāyani, Sātyamugri, Kurvāsā (Durvāsā?), Bhāguri, Gaurguṇḍī, Gargasāvarṇi, the revered Aupamanyava, Kālāra, Varṣagaṇya, Śālihotra, Jaimini, Kudhumini and Gaurgulavi are the thirteen teachers of Sāmaveda who should be recognized by those that sing the Sāman-s. **765-767**

177B Names of the forty-nine Tāna-s which are enumerated in the Prabhāvalī, a commentary on my work "Saṅkhyāratnakośa" :

1.	Sarvatobhadratāna	2.	Brahmayajñatāna	
3.	Aśvakrāntatāna	4.	Prājāpatyatāna	768
5.	Sāvitrītāna	6.	Nāgayakṣatāna	
7.	Sarpāyanatāna	8.	Barhitāna	
9.	Abhyudayatāna	10.	Sabharitāna	769
11.	Saubhāgyakratutāna	12.	Vaśīkaraṇatāna	
13.	Trailokyamohanatāna	14.	Kaṭhatāna	
15.	Senatāna			770
16.	Godohatāna	17.	Vajratāna	
18.	Vainateyatāna	19.	Agniṣṭomatāna	
20.	Vājapeyatāna	21.	Iṣutāna	771
22.	Kāmadatāna	23.	Śaṅkhacūḍatāna	
24.	Avabhṛthatāna	25.	Śāntikṛttāna	
26.	Sūryakrāntatāna	27.	Bhairavatāna	772
28.	Iḍātāna	29.	Rathakrāntatāna	
30.	Puṣpikṛttāna	31.	Pauṇḍarīkatāna	
32.	Rājasūyatāna	33.	Rātritāna	773
34.	Mahāvratatāna	35.	Citratāna	
36.	Sautrāmaṇitāna	37.	Aśvamedhatāna	
38.	Viṣṇukrāntatāna	39.	Somatāna	774

40. Uccāṭanatāna 41. Bahuvarṇatāna
42. Āṅgirasatāna 43. Aśvapratigrahatāna
44. Paurṇamāsītāna 775
45. Dīkṣātāna 46. Gajakrāntatāna
47. Siddhikṛttāna 48. Raudratāna
49. Vīrakandarpakuśatāna 776

Thus tāna is of forty-nine types and their specialties can be known from the Saṅgītaratnākara. 777

Names of Bharatācāryas (preceptors of dance) are given in the Bharataśāstrasaṅgraha as follows :

1. Sadāśiva 2. Śiva 3. Brahmā
4. Bharata 5. Kaśyapa 6. Arjuna
7. Viśākhila 8. Dattila 9. Tumburu
10. Nārada 11. Guru 778
12. Āñjaneya 13. Mātṛgupta 14. Rāvaṇa
15. Nandikeśvara 16. Kambala 17. Aśvatara
18. Rambhā 19. Śārdūla 20. Bhaṭṭa
21. Kohala 779
22. Ādideva 23. Aarcideva 24. Mataṅga
25. Yaṣṭi 26. Śaṅkara 27. Viśvāvasu
28. Citrasena 29. Udbhaṭa 30. Lolaṭa 780

31. Durgāśakti 32. Somanātha 33. Rudrasena

34. Bhoja 35. Bhāratīya 36. Kīrtidhara

37. Jagadekamahīpati 38. Vyākhyākara

39. Abhinavagupta 40. Pākaśāsana. **781-781A**

Features of women which should be avoided in the case of dance (i.e., in female dancers) are given as follows in the Bharatasaṅgraha :

1. One who is very fat.
2. One whose eyes are defective.
3. One lacking in svara (voice).
4. One who is a dwarf.
5. One with sagging breasts.
6. One who is too slim.
7. One who has large lips.
8. One who has protruding teeth. **782**
9. One who is very short.
10. One who is too tall.
11. One who is bald.
12. One who is ugly.
13. One whose nature is very fickle.
14. One who is sick.

15. One who has a big belly.

16. One who is very black.

17. One who is very red.

18. One whose voice is harsh. 783

19. One who has not learnt music.

20. Kuṇḍilīparivarjitā(?)

21. One who has black fingers.

22. One whose hairs are tawny.

23. One who is illiterate.

24. One who is left-handed.

All these women are unfit to be dancers. 784-784A

Features of Women that are fit to be Dancers are given in the Śivatattvaratnākara and also in the work of Bharata :

A woman whose limbs are well separated, breasts and hips are firm, who is talented in dance and in instrumental and oral music, who has wide and long eyes, 785

who knows the distinction of the objects of the world, who possesses excellences of beauty and generosity, who has stamina and wisdom, who has received proper training in movements, 786

who knows the definitions of all parts of dance, who always speaks pleasantly, who is clever in conversation, who possesses the quality of making others happy, **787**

178A who is neither too tall nor too short, who possesses an attractive face and is free from diseases, who is neither too fat nor too slim, who has rich and melodious voice, **788**

who is well adorned with ornaments, who is an expert in maṇḍalas, who is interested in the worship of the preceptors, gods and twice-born, **789**

who has the necessary manodharma (mind set), who knows the variety of Tālas, whose body is clean and who has mastered the delineation of Rasa and Bhāva is said to be fit to become a dancer and to entertain (the connoisseurs). **790-790A**

Definition of the Sūtradhāra of dance as given in the work of Bharata :

A person who is an expert in all types of performances, who has proper lines (on his body), who has well controlled his sense organs, who is wise and knowledgeable in Tāla and Laya, who is a master in the science of music, **791**

who is talented in the technique of transferring the roles and born in a noble family, who is skilled in charming gesticulation, who is well-trained in Maṇḍalas, **792**

who knows the dances of various different countries, who is free from envy, who is experienced in playing on various instruments

of music and also in acting different roles is fit to be the Sūtradhāra for a dance performance. 793-793A

Placement of the various actors and musicians on the stage as stated in the work of Bharata :

When the pātra (a person playing a character role) is in the centre of the stage, the best actor should be to his left and the artist who has cymbals should be to the right. The persons playing on the mṛdaṅga (percussion instrument) should be on his flanks. 794

The vocal singer should be in between them and one who sings Śruti should be behind that singer. These are the positions of the artists at the commencement of the dance performance. 795

The procedure of Pūrvaraṅga, which is to be performed at the beginning of Nāṭya is given in the Nandibharata as follows :

The Sūtradhāra is followed by a singer and the artists with cymbals and percussion instruments who are followed by those that provide the Śruti. All these perform the Pūrvaraṅga in a way that is conducive to the actor that will enter the stage. 796

The flowers that have to be used in the ritual Puṣpāñjali on different days of the week are stated in the Bharataśāstra as follows :

Sunday - Japāpuṣpa (hibiscus)

Monday - Punnāgapuṣpa

Tuesday - Droṇapuṣpa

Wednesday - Ketakīpuṣpa **797**

Thursday - Campakapuṣpa

Friday - Jātīpuṣpa

Saturday - Bakula (Vakula)puṣpa

Thus the flowers fit for puṣpañjali on different days of the week are mentioned. The dancer has to carry these flowers in her cupped hands. **798-799A**

The Nāṭyāṅgakāryas are stated in the work of Bharata :

Pīṭhaka, Kūṭamāna, Pracura, Kalāsika, Kaiyuḍu, Marāla, Aṅgarekhā, Jhakkiṇī, Kaḍakaṭṭu, Jogiṇī, Cāramāna, Maṇḍala, **799B-800**

Cālīya, Nṛttacārī, Śabda, Kauta, Natraka, Nṛtta, Turupu, Neru and Vasara are the twenty-one Nāṭyāṅgas known in the world. **801-802A**

The various Nāṭyaceṣṭās are found in my own commentary called "Prabhāvali" on my Sankhyāratnakośa :

Vidyudbhrānti, Apakṣepa, Purahkṣepa, Aṅghritāḍikā, Daṇḍapāta, Sūcyaviddhā, Bhramarī, Āndolita, Camarī, Ūrdhvajānu, Vikṣepa, Hariṇapluta, **802B-803**

178B Jaṅghāla, Ghanamālāti and Janghāvartaka are the sixteen Nāṭyaceṣṭas (gestures in dance) enumerated in the work of Bharata. **804**

The limbs used in acting Nāṭya are given in the Śivatattvaratnākara as follows :

Head, hand, waist, chest, flank and foot are the six limbs which are fit to be used in the presentation of dance. 805

Nāṭyopāṅgas (sub-limbs of dance) are stated in the Śivatattvaratnākara as follows :

Brows, eyes, nose, chin, lower lip and cheeks are said to be the Upāṅgas of Nāṭya. 806

Nāṭyapratyaṅgas are mentioned in the Śivatattvaratnākara :

They are neck, arm, belly, thigh, leg and back are the six Pratyaṅgas of dance. 807

Sthānabhdedas of female dancer (Nartakī) are given in the Bharataśāstra :

They are - Āyatasthānaka, Avahitasthānaka, Aśvakrāntasthānaka, Āgatāgatasthānaka, Valitasthānaka, Moṭakasthānaka and Vinivartitakasthānaka. 808-809

Types of steps of female dancers (Nartakīpādacārigatibheda) are given in the Bharata and also in the Saṅgītaratnākara as follows :

Movements called Valanacārī, Caṅkramaṇa, Saraṇacārī, Kuṭṭanacārī, 810

Luṇṭhitacārī, Lolakacārī, Viṣamasañcāracārī are the seven types of steps of movements of female dancers. 811-811A

Names of special movements in a dance known as Kuṇḍalināṭya are given in the work of Bharata as follows :

Haṃsagati, Mayūragati, Lāvukagati, Ātāpigati(?), Kukkuṭagati, Gajagati and Aśvagati (movements resembling those of swan, peacock, quail, Ātāpi, rooster, elephant and horse respectively) are the seven types of movements in dance. **812-813**

Types of hand gestures of Saṃyuta variety are enumerated in the Nandibharata as follows :

Caturaśra, Puṣpapuṭa, Svastika, Añjali, Kartarīsvastika, Ḍolā, Tilaka, **814**

Vardhamāna, Avahita, Patāka, Kalaśa, Uttānavañcita, Pakṣavañcita, Vaiṣṇava, **815**

Nāgabaddha and Utsaṅga are the sixteen hand gestures of the saṃyuta variety according to the science of dance (Bharataśāstra). **816**

Types of hand gestures of Asaṃyuta variety are given as follows in the Nandibharata :

Patāka, Tripatāka, Ūrdhvapatāka, Kartarīmukha, Mayūra, Ardhacandra, Arāla, Śukatuṇḍaka, **817**

Muṣṭi, Śikhara, Kapittha, Kaṭakāmukha, Sūcīhasta, Padmakośa, Bāṇa, Sarpaśiras, **818**

Mṛgaśīra, Siṁhamukha, Lāṅgūla, Ālapallava, Catura, Bhramara, Haṃsa, Haṃsapakṣaka, **819**

Sandaṁśa, Mukula, Tāmracūḍa, Triśūla and Ūrṇanābhi are the hand gestures (when the two hands are asaṃyuta, i.e. separated). 820

Types of glances of dancers are enumerated in the Bharatasaṅgraha as follows :

Samā, Pralokitā, Snigdhā, Śṛṅgārabandhurā, Ullokitā, Adbhutā, Tṛptā, Vismitā, Karuṇānvitā, 821

179A Bhayānakā, Viṣaṇṇā, Sācī, Vīrarasānvitā, Drutā, Raudrā, Dūradṛṣṭi, Iṅgitā, Vilokitā, 822

Vitarkitā, Śaṅkitā, Abhitaptā, Avalokitā, Śūnyā, Hṛṣṭā, Ugrā, Vibhrāntā, Mīlitā, 823

Śāntā, Sūcanā, Lajjitā, Malinā, Trastā, Mlānā, Mukulā, Ākuñcitā, Viplutā, 824

Anuvṛttā, Ardhamukulā, Jihmā, Ākāśadṛṣṭi, Vikośā, Madirā, Hṛdyā and Lalitā are the forty-four types of glances of female dancers. 825-825A

The names of Śṛṅgāraceṣṭās (gestures indicating love) are mentioned in the Prabhāvalī, a commentary of my work 'Saṅkhyāratnakośa' :

Hāva, Bhāva, Helā, Mādhurya, Kilakiñcita, Līlā, Dhairya, Vilāsa, Vicchitti, Vibhrama, 826

Moṣṭāyita (Moṭṭāyita), Kuṭṭimita, Lalita, Kutūhala, Bibboka, Cakita, Hāsa and Vikṛta are the eighteen Śṛṅgāraceṣṭās described in the Kāvyaprakāśa.[1] **827-827A**

Depiction of various beasts in acting and their names are mentioned in the Prabhāvalī cited above. They are :

1. Śarabhābhinaya (a fabulous animal which is supposed to have 8 legs)
2. Dhenukābhinaya (milch cow)
3. Kariṇyabhinaya (she-elephant)
4. Gajābhinaya (elephant)
5. Aśvābhinaya (horse) **828**
6. Mahāvyāghrābhinaya (tiger)
7. Puruṣamṛgābhinaya (a beast which has the face of a man)
8. Vānarābhinaya (monkey)
9. Biḍālābhinaya (cat)
10. Vyāghryabhinaya (tigress)
11. Kāmadhenvabhinaya (divine cow)
12. Diggajābhinaya (directional elephant) **829**
13. Vārāhābhinaya (boar)
14. Sarvamṛgābhinaya

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1. The Śṛṅgāraceṣṭās are not at all mentioned in the Kāvyaprakāśa of Mammaṭa

These fourteen are the Mṛgābhinayas (approved in the śāstras). 830

Names of Suparvavādyas (divine instruments of music) are given in the Prabhāvalī cited above as follows :

Jharjharī, Jhallarī, Garbhī, Bherī, Paṭaha, Kāhalī, Viṣāṇa, Ghaṇṭā, Tāla, Ḍiṇḍima, 831

Mardala, Vīraṇa, Śaṅkha, Gomukhī, Muralī, Nāgasvara, Paṇava, Cittriṇī and Jayakāhalī - These are the nineteen Suparva (Suvarṇa?)vādyas (musical instruments) described in the conversation of Śrī and Nārāyaṇa. 832-833

Definition of the Pādakiṅkiṇī (chain with small bells) is given in the Bharataśāstrasaṅgraha as follows :

Pādakiṅkiṇī should have the measurement of one and a half Yava-s. The bells should be sewn horizontally and vertically in the chain. The Jihmikā(?) should have the measurement of a single Yava. 834

One that has the round shape, possesses a hole and fits the said definition is called Pādakiṅkiṇī. 835

The Kiṅkiṇī should have four angles (?) and on its top, there should be a round object (golaka). Or it may have seven, four or one angle. 836

The one which has seven or one Koṇa is fit for Rambhā etc. The Kiṅkiṇī (small bell) may be made of either gold, or silver or copper or Kāṃsya (alloy of zinc and copper) according to the ability (of

the owner). The Kiṅkiṇis which have a nice sound and fine shape should be tiny and look like the stars. **837-838**

They should be tied with a black (or blue) thread and have knots. For the performance of dance one hundred or two hundred Kiṅkiṇis should be tied in the chain. **839**

179B Vāṇī (goddess of speech) lives at the top of the Kiṅkiṇī and Lakmṣī (goddess of wealth) in the middle. Goddess Girijā, who pleases Lord Śankara, is present at the bottom of the Kiṅkiṇī. **840**

Therefore, one who is an expert in the science of dance should wear the chain of bells on the feet whenever a performance is to be presented. **841**

Procedure for tying the chain of bells on the feet is as follows:

First, the prayer :

I bow to the Kiṅkiṇī which has Vāṇī, Lakṣmī and the daughter of the mountain as its deities. It has the black or blue thread and contains a hundred knots. **842**

One should tie the chains of bells which have (together) two hundred knots correctly after meditating on the gods. Then one should bow to the audience and enter the stage. **843**

Process of making a Mṛdaṅga (percussion instrument) and its features are given in the Śivatattvaratnākara as follows :

Now the special feature of the percussion instrument called 'Mardala', which is useful in the performance of dance is presented here according to the Śāstras. **844**

The wood fit for Mṛdaṅga (= mardala) used by Brahmins is Candana (Sandal). For that used by Kṣatriyas, it is Raktacandana (red sandal). In the case of Vaiśyas Khadira and for other people any other wood. **845**

While choosing the wood for making Mṛdaṅgas, the trees that have grown on dry or saline sand should be avoided. Similarly weak and debilitated trees, trees broken by wind and those which have hollows should be eschewed. 846

In the making of a mardala, the skin which is affected by fat, or by oldage, or that which is torn, or that damaged by crows or fire or smoke should be avoided. 847

A good Mṛdaṅga should be made with flawless wood. It should have the length of twenty-one aṅgulas and its middle should be plump. 848

On the left, its curvature should be fourteen aṅgulas and on the right it should be thirteen aṅgulas. The piṇḍa should be of one half aṅgula. 849

On the faces (or sides of the mṛdaṅga) the skins (that are used to close the holes) should be one inch wider and firm. Each (of those skins) should have forty holes on the fringes. 850

The space between any two holes should be one inch. (A thread (or thong) called Nīvikā) should go through the holes following the rule of Anukrama (sequence). 851

The thong (Nīvikā) having Karkara(?) should pass through those holes. The centre of mṛdaṅga should be firmly bound with threads (sevanaka). **852**

Following the anology of Gomutrikā (urination of a cow) the thongs should be tied in such a way that crisscross. There should be two knots at the extreme ends and this is helpful for firm fixation of Kakṣyā. **853**

Leaving or fixing the Kakṣyā there, it should be tied twice (with two knots) on the left side. At the fringes the tying should be continuous. **854**

Cooked rice mixed with ash should be pounded a number of times and the smooth mixture should be rubbed to the left face (of the mṛdaṅga). **855**

The right face (of the mṛdaṅga) should be smeared with the smooth paste (mixed with fat, bee wax or marrow). The Piṇḍikā (the central portion of the face of the mṛdaṅga) should be made to look like Pūrikā (round cake of wheat) and smeared (well with the paste described earlier). **856**

The sound of the mṛdaṅga becomes very pleasant by this process. First a slap should be given on both faces (of the mṛdaṅga) and then the sounds **nana** should be produced (by playing on it). **857**

The left face should be made to sound - gi ḍa dām and the right face ga ḍa dām. Thus the mardala (=mṛdaṅga) should be made according to the procedure described earlier. **858**

Long ago, Lord Viṣṇu who is fond of his devotees created mardala with the body of Mura after killing him. **859**

Features of the artist that plays on the Mṛdaṅga as given in the Bharatasaṅgraha :

180A One who has stamina and is an expert in the science of Tāla, who is always victorious and efficient in immovable(?) musical instruments and well-versed in Śruti and Mela, and who is conducive to the arts of singing and dance is the best percussion artist (mārdaṅgika). **860-860A**

Prayer at the time of taking up the Mṛdaṅga (in the same source book) :

I bow to the Mṛdaṅga which makes Lord Caṇḍīṣa very happy always, which has Nandikeśvara as its presiding deity and which has taddhi-ddha etc. as its essential parts. **861**

Process of making Tāla (cymbal) is given in the Śivatattvaratnākara as follows :

The pair of Tālas has to be prepared with Kāṁsya (an alloy of zinc and copper). Its measurement is three aṅgulas. The Tāla is round and hollow at the centre. The hollow should be one aṅgula deep. **862**

The hole in the centre should be of the size of a Guñjā. The width should be two Aṅgulas. The lump should be of the size of a grain of barley. The two tālas of a pair should be similar to each other and smooth. **863**

The tips of the border of (silk) cloth should be inserted into the hole of the tāla like a thread and a knot should be made at the front so that the cloth won't come out. **864**

Bending the index finger of the left hand and pressing with the thumb, the tāla should be held in the horizontal position with effort. **865**

The other three fingers (Kaniṣṭhikā, Anāmikā and Madhyamā) should be stretched (while playing the tāla). The fringes of one tāla should be made to hit the other tāla. **866**

Many methods like Laghu (light) and Guru (heavy) etc. may be employed in playing on the tāla. Thus one should make the tāla of the metal 'Kāṁsya' according to the procedure given in the Śāstra. The artist playing on the tāla should use the hand posture called "Kaṭakāmukha". **867-868A**

Features of the artist who plays on Tāla as given in the Bharatasaṅgraha are the following :

A person who knows tāla, and has adroit hands, who is an expert in the way of sound (production), who is a specialist in song, dance and instrumental music and well-versed in all languages,

who knows the difference between pure and regional music, who knows the dances of various regions, 868B-869

whose hands are engaged in producing or correcting the phonemes in the lessons, who has a calm face and who is free from sweating will be a successful player of the Tāla. 870

Prayer offered at the time of taking up the Tāla is given in the same text as follows :

I bow to the Tāla made of Kāṁsya which has the two forms of Śiva and Śakti and which has Brahmā, Viṣṇu, Maheśvara, Nārada and Vāyu as its presiding deities. 871

Time for rendition of particular rāgas :

Starting from sunrise up to the next sunrise, the rāgas which have to be sung at particular time are mentioned in the Saṅgītaratnākara and the Saṅgītasaṅgraha.

Commencing from the sunrise, for the duration of one Prahara (3 Hours), the rāgas that are fit to be sung are the following :

Bhairava, Māḷava, Gauḷa, Rāmakali, Malhāri, Guṇḍakriyā, Ghūrjari, 872

Bilahari, Jogisāverī, Pantuvarāḷikā, Mangaḷakauśikī, Varāḷikā, Asāverī and Sāverī - are the rāgas fit to be sung in the duration of the first prahara (sunrise or sūryodaya). 873-874

The rāgas fit to be sung in the second Yāma (3 Hours) after sunrise are the following :

Śuddhasāverikā, Toḍī, Sāraṅga, Bṛndāvanasāraṅga, Madhyamāvatī, Śrīrāga, Maṇiraṅgu, Vasanta, Vasantabhairavī, Aṭhāṇā and Suratị. Experts know that these can be sung up to noon. **875-876A**

180B **Rāgas fit to be sung in the third Yāma are the following :**

Bhairavī, Ānandabhairavī, Huśenī, Nīlāṃbarī, Kāmbojikā, Yadukulakāmbojī, Rītigauḷa, Ketāragauḷa, Śaṅkarābharaṇa, Navaroja, Ketāra are the rāgas fit to be sung in the duration of the third Prahara (afternoon). **877-879**

Rāgas fit to be sung in the fourth Yāma are the following :

Kalyāṇī, Mukhārī, Saurāṣṭra, Dhanāsarī (Dhanaśrī?), Darbār, Kāpī, Śāhana, Dvijāvantī, Nāṭīkurañji, Nāyakī, Nāṭī, Gaurī, Pārvī (Pūrvī?) Yamunā and Gauḷapantu are the rāgas fit to be sung up to the sunset. **880-882A**

The rāgas fit to be sung in the first Yāma of the night are the following :

Mohana, Ārabhī, Pūrvakalyāṇī, Hammīrakalyāṇī, Śyāmakalyāṇī, Yamunākalyāṇī, Kamācu, Suraṭimalahārī are rāgas which should be sung by musicians up to the end of the first Yāma of the night. **882B-885**

Rāgas fit to be sung in the second Yāma of the night are the following :

Saindhavī, Devagāndhārī, Nādanāmakriyā, Byāgaḍa, Kannada and Chāyā, Nāṭī are fit to be sung by expert musicians up to the end of the second Yāma of the night. **886-887**

Rāgas fit to be sung in the third Yāma of the night :

Punnāgavarāḷī, Ghaṇṭārāga, Āharī and Dhanyāsi are auspicious if they are sung in the third Yāma of the night. **888-888A**

Rāgas fit to be sung in the fourth Yāma of the night are the following :

Mattakokilā, Kalakaṇṭha, Pharjurāga, Lalitarāga, Pañcamarāga, Lalitapañcamarāga, Hindola, Bibhāsu, Cālīrāga, Bhūpālī and Deśākṣarī are known as the rāgas of the fourth Yāma of the night. (Yāma = duration of 3 hours). Starting with the sunrise, these rāgas bring prosperity if they are sung at the specified times. **889-891**

The fixation of time for the rāgas has been pronounced here depending on the indications given by singers and also on our own experience. **892**

Now the rāgas which arise from the aspects of the sun and the moon and the time fit for singing the particular rāgas are written below according to the Śivatattvaratnākara :

In the first Yāma of the day, Deśākṣī, Bhairava, Phalamañjarī, Bhūpālī, Sāhurī, Devakriyā, Ghurjarī and Velāvalī (totaly 8 rāgas) (should be sung). **893**

In the second Yāma, Kurañjī, Śubhakauśikī, Kuṇḍī, Varālī, Dhanyāsi, Baṅgāla, Vasantaka and Lalitā (totaly 8 rāgas) (are fit to be sung). 894

181A In the third Yāma of the day, Jīmūtarañjanī, Cālī, Āndolikā, Rāmakriyā, Guṇḍakriyā, Malahārī, Deśika, Bhallārī and Śuddhabhairavī (totaly 9 rāgas) (are fit to be sung). 895-896A

In the fourth Yāma, Mālavikā, Chāyāgauḷa, Śrīrāga, Pūrvagauḷī, Sāraṅga, Rītigauḷa, Karnāṭīgauḷa, Nārāyaṇagauḷa, Raktahaṁsī, Māhurī, Sālagabhairavī and Rañjakarāga (totaly 12 rāgas) are appropriate to be sung by the best singers. 896B-898

The rāgas listed above are born from the aspects (or rays) of the sun and so they are prohibited in the evening (and night). One who sings the rāgas mentioned above during the day will thrive happily. 899

Śuddhanaṭṭa, Sālaganaṭṭa, Śuddhavarāḷikā, Chāyāvarāḷikā, Drāviḍavarāḷikā, 900

Deśī, Nāgavarāḷī, Mādhurya, Bālikā, Malhārī, Chāyā, Gauḍī, Karnāṭakagauḍī, 901

Gauḍī, Mālavagauḍī, Rītirāmakriyā, Chāyārāmakriyā, Raṅgacchāyā, Sarvavarāḷikā and Karnāṭāṅkola are the rāgas that are produced from the aspects (or rays) of the moon. These rāgas are fit to be sung in the night. Thus their glory becomes unequalled (or unsurpassed). 902-903

The rāgas other than those mentioned above have no restriction of time (i.e., they may be sung anytime). If a rāga is heard at the wrong time, one should remember Gods Īśāna and Hari and further recite Madhyama etc. However, if the song relates to gods or if the song is auspicious, or if the song is spiritual, or if it is sung at the time of marriage preceded by the eulogy of gods, then there is no blemish even if the rāga is not suitable for the time. For all rāgas and for all rāgiṇīs, there is no blemish if they are sung on the drama stage or according to the order of the king. 904-908A

Names of rare Rāgas are given in the Saṅgītasaṅgraha as follows :

1.	Vanaspati	2.	Bhānumatī	
3.	Mohanā	4.	Pūṛṇacandrikā	908B
5.	Kanakāṅgī	6.	Mānavatī	
7.	Bhogī	8.	Kanakāṁbarī	
9.	Sāmanta	10.	Sāma	
11.	Junjoṭa	12.	Dhenukā	
13.	Kokilapriyā			909
14.	Manorañjanikā	15.	Māndīrāga	
16.	Manoramā	17.	Śrīrañjinī	
18.	Ṭakkā	19.	Śuddhadeśī	
20.	Mārava			910

	21. Saindhavī	22. Kokilarava		
	23. Mālavaśrī	24. Jujāvali		
	25. Ghanaśyāmalā	26. Rūpavatī	911	
	27. Gumbhakāmbhojikā	28. Jaganmohana		
	29. Surasindhu	30. Sūryakānta		
	31. Supradīpikā		912	
	32. Haṁsadhvani	33. Jheṅkāradhvani		
	34. Cittamohinī	35. Jayantaśrī		
	36. Bhinnaṣaḍja	37. Bhinnapañcama		
	38. Jheṅkārabhramarī		913	
	39. Pūrṇapañcama	40. Vakulābharaṇa		
	41. Nāgagāndhārikā		914	
	42. Senāgraṇī	43. Tanūkīrti		
	44. Naṭabhairavī	45. Harikāmbhojikā		
	46. Rākācandrikā	47. Amṛtavāhinī	915	
	48. Hanumatoḍikā	49. Dhīraśaṅkarābharaṇa		
	50. Pūrṇalalitā	51. Amṛtalaharī	916	
181B	52. Chāyātaraṅgiṇī	53. Jayanārāyaṇa		
	54. Cintāmaṇi	55. Kanakavasanta		
	56. Ravicandrikā		917	

57. Māyātaraṅgiṇī 58. Sārasvata

59. Māñjī 60. Sarasāṅgī

61. Īśamanoharī 918

62. Ratnapañjara 63. Rāmamanoharī

64. Sarasvatīmanoharī 65. Haimavatī 919

66. Kolā 67. Kalāvatī

68. Māyūrī 69. Bhujaṅgikā

70. Siṁharāga 71. Kallola

72. Śaṣṭhamañjarī 920

73. Haṭakāmbojikā 74. Udayacandrika

75. Rāmakelī

These seventy five rāgas are said to be rare but approved by the śāstra (science of music). There are many other rāgas too and they are infinite. 921-922

Determining Time and Fruits (or Results) of Saṁpūrṇa rāga, Ṣāḍavarāga and Auḍavarāga as in Śivatattvaratnākara :

The fruits (or results) of singing the Sampūrṇa rāga are longevity, Dharma, fame, intelligence, wealth, abundance of grains, strength, auspicious incidents, development of the kingdom and progeny. 923

When the subject is related to war or beauty or love in separation or eulogy, the singer should sing the Ṣāḍava rāgas. The same should be sung for defining any object or for narration. **924**

For the sake of curing ailments, for the destruction of enemies, for removal of fear and grief one should sing the Auḍava rāga. It should be also used in the situations of distress, remorse and benedictory verses, as well as in descriptions of famine and eclipses (or freedom from planetary influences). **925-925A**

Technical Terms used in dance (Nāṭyapada) are given in the commentary Prabhāvalī on the Saṅkhyāratnakośa written by us as follows :

Pratyāhata, Visṛṣṭa, Niśśabda, Śabdatāḍana, Talasañcalana, Muṇḍita, Agra, Ugraka, **926**

Ūrdhva, Pārśva, Sama and Pṛṣṭha are the twelve types of Nāṭyapadas which should be known by the best scholars in the treatise of Bharata. **927**

The types of Drama are given in the Prabhāvalī :

Īhāmṛga, Prakaraṇa, Vyāyoga, Nāṭaka, Ḍima, Vīthī, Samavakāra, Aṅka, Bhāṇa and Prahasana are the ten types of Drama (rūpaka) described in the Kāvyaprakāśa.* **928-928A**

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* Acutally, Kāvyaprakāśa has not dealt with drama at all ; This division is found in treatises like the Daśarūpaka. The author has wrongly ascribed it to the author of the Kāvyaprakāśa.

Constituents of the Mukhasandhi are given as follows in the Prabhāvalī :

Upakṣepa (suggestion), Parikara (enlargement), Parinyāsa (establishment), Vilobhana (allurement), Udbheda (disclosure), Karaṇa (activity), Prāpti (success), Vidhāna (conflict of feelings), Paribhāvanā (surprise), **929**

Bheda (incitement), Yukti (resolve) and Samādhāna (settlement of conflict) are the twelve subdivisions of Mukhasandhi (opening) - which are fit to be understood by the best people from the Kāvyaprakāśa.* 930

The constituents or sub-divisions of the Pratimukhasandhi (progression of drama) are given in the Prabhāvalī :

Upanyāsa (intimation), Śama (alleviation), Varṇasaṁhāra (combination of castes), Paryupāsana (courtesy), Vidhūta (unrequitedness), Vilāsa (Amorousness), Nirodha (frustration), Parisarpaṇa (pursuit), 931

Narmadyuti (amusement), Pragamana (response), Vajra (cruel reply), Puṣpa (gallantry) and Narma (joke) are the thirteen subdivisions of Pratimukhasandhi which are to be understood by the best scholars from the Kāvyaprakāśa.* 932-932A

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* Acutally, Kāvyaprakāśa has not dealt with drama at all ; This division is found in treatises like the Daśarūpaka. The author has wrongly ascribed it to the author of the Kāvyaprakāśa.

The constituents of the Garbhasandhi (Development of the plot) are given in the Prabhāvalī :

Abhūtāharaṇa (misstatement), Mārga (indication), Krama (progress), Rūpa (supposition), Sambhrama (consternation), Ākṣepa (revelation), Udyoga (effort), Toṭaka (quarrel), Anumānaka (inference), **933**

182A Saṅgraha (propitiation), Udāharaṇa (exaggeration) and Adhibala (outwitting) are the twelve subdivisions of the Garbhasandhi in a Nāṭaka. **934**

The subdivisions of the Vimarśasandhi are given in the Prabhāvalī :

Apavāda (censure), Sampheṭa (altercation), Vidrava (tumult), Drava (contempt), Nirodhana (opposition), Śakti (placation), Vyavasāya (assertion), Prasaṅgaka (reverence), **935**

Prarocana (foresight), Calana (humiliation), Dyuti (rebuke), Ādāna (summarizing) and Vicalana (boasting) are to be known as the thirteen subdivisions of the Vimarśa (or Avamarśa) Sandhi as given in the Kāvyādarśa.* **936-936A**

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* The Kāvyādarśa of Daṇḍin does not have these ślokas. Obviously the author has wrongly ascribed this to the Kāvyādarśa.

The subdivisions of the Nirvahaṇasandhi are given in the Prabhāvalī :

Sandhi (junction), Vibodha (vigilance) or Virodha (opposition), Grathana (hint), Nirṇaya (narration), Paryupāsana (conversation), Ānanda (bliss), Prasāda (graciousness), Samaya (deliverance), Abhibhāṣaṇa (talk or dialogue), **937**

Pūrvabhāvaḥ (anticipation), Kṛti (confirmation), Praśasti (benediction), Upagūhana (unforeseen circumstance) and Upasaṁhāra (termination) are the fourteen subdivisions of the Nirvahaṇasandhi as described in the Kāvyādarśa.* **938-938A**

The essential parts of Prahasana are given in the Alaṁkāraśāstra :

Sthitapādya (recitation by a standing person), Geyapadam (song), Saindhava, Puṣpagandhikā, Uktapratyukta (question and answer or amoebean song), Āsīna (recitation by one seated), Uttamottamaka (one surpassing the other), **939**

Prabhedaka, Trimūḍha and Dvimūḍha are the ten parts of the Prahasana as given in the Alaṁkāra texts clearly. **940**

The essential parts of the Vīthī are given in the Prabhāvalī :

Udghātyaka (abrupt dialogue), Avalagita (continuance), Prapañca (compliment), Trigata (triple explanation), Chala (deception), Vākkelī (repartee), Adhibala (outvying), Gaṇḍa (abrupt remark), Avaskandita (re-interpretation), Nālikā (enigma), **941**

Asatpralāpa (incoherent talk), Vyāhāra (humorous speech) and Mṛdava (mild talk) are the thirteen parts of Vīthi as given in the Kāvyaprakāśa.* **942**

Varieties of speech (in a drama) are given in the Prabhāvalī as follows :

Ālāpa (conversation), Vilāpa (crying, lamenting), Saṁlāpa (speaking well), Pralāpa (prattle), Apalāpa (speaking against facts), Anulāpa (continuing another's speech), Sandeśa (message), Atideśa (extended application), **943**

Apadeśa (pretext), Upadeśa (advice), Nirdeśa (direction) and Vyapadeśa (technical naming) are the twelve Vāgārambhas (or varieties of speech in a drama). **944**

The actions which are to be eschewed in the performance of drama are given in the texts of Alaṁkāra :

Holding others garments, battle, bathing, putting on makeup, catastrophe in a nation, upheaval in a country, long distance walking, copulation, **945**

eating and siege (of a city) are the ten actions which should be avoided in the performance of a drama. **946**

The blemishes in words are listed in the Prabhāvalī as follows:

Kliṣṭatva (obscurity), Cyutasaṁskāra (solecism), Grāmyatva (vulgarity), Aprayuktatā (unconventional or obsolete usage),

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* The ascription is wrong.

Gūḍhārthakatva (circumlocution), Pāruṣya (jarring, repulsive), Anyārthatva (deviation from conventional meaning), Nirarthatā (meaningless), 947

Aślīlatva (indecent), Avimṛṣṭavidheyāṁśa (subordination of predicate), Asāmarthya (lacking ability to convey the intended meaning), Apuṣṭārthatva (irrelevancy or redundancy), Sandigdhatā (ambiguity), 948

Apratītikatā (unknown to common people, jargon, technical), Aprayojakatā (useless, redundant), Viruddhamatikṛt (repugnant implication), Neyārthatva (having a meaning which has to be guessed) are the blemishes of words enumerated in the Kāvyaprakāśa. These seventeen flaws should be understood by those that wish to know the essential features of poetry. 949-950

The blemishes related to Meaning are given in the Prabhāvalī:

Apārthatva (absence of collective meaning),
Vyarthatā (contradiction),
Ekārthatā (tautology),
182B Sasaṁśayatva (ambiguity),
Bhinnatva (defective significance),
Pāruṣyam (hurting sensibility),
Atimātratā (too much exaggeration), 951
Apakramatva (reversal of the order of statements),
Vairasya (incompatible sentiment),

Nyūnaupamya (deficiency in simile),

Viruddhatā (contradiction),

Asadṛśopamatva (dissimilarity),

Hetuśūnyatva (absence of cause), **952**

Adhikopamatva (excess in simile),

Niralaṁkāratā (bluntness),

Aślīlatā (indecorousness),

Sahacaracyutatva (missing associates), **953**

Aprasiddhopamatva (strange standard of comparison).

These eighteen blemishes related to meaning are enumerated in the Kāvyaprakāśa. These are to be understood by the scholars. **954**

The blemishes related to Sentences are given in the Prabhāvalī:

Kramabhraṁśa (wrongly placed, out of order)

Visandhitva (hiatus where it is not required)

Śabdahīnatva (grammatical error)

Vyākīrṇatva (haphazardness)

Paunaruktya (tautology)

Vākyasaṅkīrṇatā (syntactical confusion) **955**

Nyūnaupamya (deficiency in simile)

Apūrṇatva (incompleteness)

Bhinnaliṅgatva (diversity of gender)

Vibhinnavacanatva (diversity of number)

Samāptapunarāttatā (resumption of the concluded) **956**

Chandobhagna (defect in the metre)

Sambhandhavarjitatva (unrelated statement)

Adhikaupamya (excess of simile)

Asthānasamānatva (compound in a wrong place)

Arītitā (non-conformity with style) **957**

Patatprakarṣatā (dwindling excellence)

Vācyavarjitatva (missing essential content)

Yatibhraṁśa (deviation from the rules of pause)

Aśarīra (absence of verb)

Prakramabhagnatā (violation of uniformity) **958**

Visargaluptatā (elision of visarga too frequently)

Vākyagarbhita (parenthetical)

Adhikapadatva (excessive word)

These twenty-four blemishes related to sentences are enumerated in the Kāvyaprakāśa. **959-959A**

The qualities (or merits or excellences) of Kāvya are given in the Prabhāvalī :

Śleṣa (consonance), Sukumāratva (softness),

Arthavyakti (perspicuity, lucidity),

Udāttatā (nobleness), Mādhurya (sweetness),

Samatā (evenness), Kānti (elegance),

Preyastva (loveliness),

Suśabdatā (having nice expressions), **960**

Ojas (energy), Prasāda (clarity),

Audārya (sprightliness), Urjitatva (vigour),

Vistara (elaboration), Saukṣmya (subtlety),

Samādhi (harmony), Gāmbhīrya (depth of meaning),

Saṁkṣepa (brevity), Bhāvika, **961**

Prauḍhi, Prīti,

Saṁmitatva, Gati and Ukti.

The excellence (guṇa) of Kāvya is described as having twenty-four types in the Kāvyaprakāśa. **962**

The Items of Descriptions necessary in a Mahākāvya are enumerated in the Prabhāvaḷī :

Samudra (ocean), Nagara (city), Yuddha (war), Ṛtu (season), Candrodaya (moonrise), Vipralaṃbha (separation of lovers), Vivāha (marriage), Dyūta (gambling), Sūryodaya (sunrise), Giri (mountain), **963**

Ratyutsava (amorous play), Mantra (secret discussion of political matters), Nāyakābhyudaya (prosperity of the hero), Prayāṇa (expedition), Jalakrīḍā (water sports), Kumārodaya (birth of a prince), **964**

Madhupāna (drinking bouts) and Udyāna (garden) are the eighteen items of description that are given in the Kāvyaprakāśa.* 965

The Nine Rasas (aesthetic emotions) are given in the Alaṁkāra:

Sṛṅgāra (erotic), Vīra (heroic), Karuṇa (pathetic), Adbhuta (wondrous), Hāsya (comic), Bhayānaka (fearful), Bībhatsa (loathsome), Raudra (furious) and Śānta (peaceful) are the nine rasas clearly described in the Kāvyaprakāśa. 966-966A

The Permanent moods (Sthāyibhāvas) of the Nine Rasas are given in the Alaṁkāra :

In the Śṛṅgārārasa, Rati (love) is the Sthāyī. In the Vīrarasa, Utsāha (enthusiasm) is the Sthāyī. In the Karuṇarasa, Śoka (grief) is the Sthāyibhāva while that in the Adbhuta is Vismaya (wonder). 967

In Hāsya, Hāsa (humour) is the Sthāyibhava. In Bhayānaka, Bhaya (horror) is the Sthāyibhāva. In the Bībhatsarasa Jugupsā (disgust) is the Sthāyibhāva and in the Raudra, Krodha (rage) is the Sthāyibhāva. 968

In the Śāntarasa, Śama (tranquility) is the Sthāyibhāva. These are enumerated systematically in the Kāvyaprakāśa. 969

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* These are actually given in Daṇḍin's Kāvyādarśa.

183A The Vyabhicāribhāvas (accessories) of the Nine Rasas viz., Śṛṅgāra etc. are given in the work of Śiṅgabhūpāla and also in the Alaṁkāra :

Nirveda (self-disparagement),

Viṣāda (dejection or despondency),

Glāni (debility), Dainya (depression),

Śrama (weariness), Mada (intoxication),

Garva (pride, arrogance), Trāsa (alarm),

Śaṅkā (apprehension), Vyādhi (sickness),

Unmattatā (insanity), 970

Apasmṛti (loss of memory), Āvega (anxiety)

Mṛtibhāva (apprehension of death),

Smṛti (gain of memory), Dhṛti (steadfastness),

Moha (confusion), Vrīḍā (shame, shyness),

Ālasyam (lethargy), Avahitthā (Concealment),

Ugratā (fury), 971

Jāḍyam (sloth), Cintā (worry),

Vitarka (guess), Mati (decisive knowledge),

Harṣa (exhileration), Cāpalam (fickleness),

Amarṣa (intolerance ; rage),

Autsukyam (jealousy ; indignation),

Asūyā (jealousy) Supti (sleep), **972**

Nidrā (slumber) and Prabodha (awakening).

These thirty-three bhāvas are said to occur as Vyabhicārins (transitory feelings) in the rasas like Śṛṅgāra. **973**

The Sāttvika bhāvas (states or changes of body caused by natural emotion) of the Śṛṅgārarasa are mentioned in the Alaṁkāra. They are :

Sthambha (stupefaction), Pralaya (fainting),

Romāñca (horripilation), Sveda (perspiration),

Vaivarṇya (change of colour), Vepathu (trembling),

Aśru (tears) and Vaisvarya (disturbance in speech).

These eight are mentioned as Sāttvikabhāvas. 974

The Avasthās (conditions or states of love) are mentioned in the Prabhāvaḷī which is a commentary on the Saṅkhyāratnakośa written by myself. They are :

Cakṣuḥprīti (pleasure in eye-contact),

Manaḥsaṅga (union of minds), Kṛśatā (leanness of body),

Jāgara (sleeplessness), Arati (dullness),

Anta (proximity of death),

Hrītyāga (abandoning shyness),

Saṅkalpa (resolution), Mūrchā (fainting) and Unmāda (madness).

These ten are mentioned as avasthās in the Alaṁkāra.

975-975A

The types of Women are described in the Ratirahasya :

Padminī, Hastinī, Śaṅkhinī and Citriṇī are the four types of women given in the Ratirahasya. **976**

The Internal Divisions of types of Women are given in Ratirahasya :

Mṛgī jāti, Vaḍabhā jāti and Hariṇī jāti are the three internal divisions of the types of women as said in the work of Vātsyāyana. **977**

The types of Men are given in the Ratirahasya :

Bhadra, Datta, Kūcimāra and Pāñcāla are the four types of men described in the Ratirahasya. **978**

The Internal Divisions of the types of Men are given in the Ratirahasya :

Śaśa jāti (hare), Aśva jāti (horse) and Vṛṣa jāti (bull) are the three internal divisions of the types of men given by Kakkola. **979**

The names of four types of Heroes of Literary Works are mentioned in Alaṁkāra :

The hero may be Dhīrodātta (noble), Dhīroddhata (furious), Dhīralalita (carefree) or Dhīraśānta (peaceful). These four types of heroes are described in texts on poetics. **980-980A**

The Internal types of Heroes are mentioned in the Lakṣaṇaśāstra :

Nāyaka (main hero), Upanāyaka (accessory hero), Pratināyaka (villain or anti-hero) are the three internal divisions of heroes. 981

Other four types of Heroes are given in the Alaṁkāra :

Anukūla (loving and faithful), Dakṣiṇa (loving other woman but showing concern for the first wife), Dhṛṣṭa (defying) and Śaṭha (cheating) are the four types of heroes described in the Alaṁkāra. 982

The names of Accessory Heroes are given in the Alaṁkāra :

183B The four accessory heroes (Upanāyakas) that are mentioned in the Alaṁkāra are Viṭa, Vidūṣaka, Ceṭa and Pīṭhamarda. These are the helpers of the heroes. 983

The names of the eight types of Heroines are given in the Alaṁkāra :

1. Svādhīnapatikā (one whose husband is obedient),
2. Kalahāntaritā (separated from the husband due to quarrel),

3. Khaṇḍitā
4. Vipralabdhā (cheated wife),
5. Proṣitabhartṛkā (a woman whose husband has gone on a long tour), **984**
6. Virahotkaṇṭhitā (a wife who is very anxious to meet her husband),
7. Vāsakasajjikā (a wife who decorates her house to receive her husband), and
8. Abhisārikā (a woman who goes to meet her lover in a rendezvous)

These are eight types of Heroines. **985**

The Names of the Helpers of the Eight types of Heroines are given in the Alaṅkāra :

1. Prātiveśinikī (neighbor),
2. Ceṭī (servant maid),
3. Śilpinī (artisan),
4. Linginī,
5. Sakhī (friend),
6. Dhātreyī (nurse),
7. Dūtī (messenger) and
8. Dāsī (slave)

These are the helpers of heroines in the dramas. **986-986A**

The Places of Erotic excitement in the body of a Woman are written here according to the Ratirahasya :

The thumb or big toe on the day of mensus,

The foot on the second day,

The ankle on the third day,

The knee on the fourth day, 987

The loin on the fifth day,

The navel on the sixth day,

The chest on the seventh day,

The breast on the eighth day, 988

The armpit on the ninth day,

The throat on the tenth day,

The cheek on the eleventh day,

The lower lip on the twelfth day, 989

The eye on the thirteenth day,

The hair curls on the fourteenth day,

The head on the fifteenth day are said to be the places of erotic excitement in the body of a woman according to the Ratirahasya, starting from the day of mensus upto the fifteenth day. 990-991

Starting with the left leg's big toe, up to the head there is the ascension of the Kalā (up to fifteen days). Then, (from the sixteenth day onwards) starting with the head, there is the descension of the Kalā down to the big toe of the right leg, in the fifteen places cited above. 992-993

The places fit for Kissing are given in the text of Kakkoka :

Eye, neck, cheek, chin, the lower lip, tongue, breast, forehead, navel and vagina (or genital) are said to be the places fit for kissing for men and women mutually in the work of Kakkoka. **994-995**

Names of the ten types of Teeth marks made on the body of a lover are given in the Ratirahasya :

1. Maṇḍalākṛti 2. Kaṅkaṇabhūṣaṇa
3. Chinnābhraka 4. Bindusañjña
5. Maṇividruma **996**
6. Utthānaka 7. Gūḍhaka
8. Tila 9. Kālavañcita and
10. Pravālamaṇi

These are the ten types of Dantakṣatas mentioned in the Ratirahasya. **997-997A**

Names of the Seven Types of Nail Marks (Nakhakṣata) are given in Vivekacintāmaṇi :

1. Mayūraplutayoga, 2. Ardhacandrayoga,
3. Pañcanakha, 4. Kamaṇḍalu, **998**
5. Śaśapluta, 6. Utpalayoga and
7. Dvandvayoga

are the types of Nakhakṣata mentioned in the work called Vivekacintāmaṇi. **999-999A**

184A **The acts related to external love making are given in the Anaṅgaraṅga :**

Conversation, kissing, firm embrace, pressing of breasts, making nail marks, slapping and vigraha (quarrelling?) are mentioned in the work called Anaṅgaraṅga as the seven acts of external love making. 1000-1000A

The involuntary actions at the time of oozing of the semen are given in the work of Vātsyāyana :

1. Maṇita, 2. Peṭana,
3. Pādatāḍana, 4. Stanapīḍana,
5. Hastāghāta 6. Gāḍhāliṅgana,
7. Nakhapīḍana, 1001
8. Dantāghāta, 9. Keśākarṣaṇa and
10. Cumbana (kissing)

are the acts of ten kinds associated with the oozing of the semen. These are mentioned in the book of Vātsyāyana and these are considered to be very attractive to the enjoyers of love. 1002-1002A

The eighty-four postures of love-making are given in the Anaṅgaraṅga :

Cakrabandha, Padmabandha, Bhramaṇa, Ambaka, Dhenuka, Ekapādabandha, Ghaṭita, 1003

Uparati, Markaṭa, Makara, Mārjāla, Vyastabandha, Śunaka, Śuka, 1004

Kukkuṭa, Gardabha, Mṛga, Hastika, Svastika, Haṁsa, Krauñca, Sarpa, 1005

Vallībandha, Kūrmabandha, Matsyabandha, Jālabandha, Kacagraha, Devabandha, Bhayānaka, 1006

Jayabandha, Śaṅkhabandha, Musala, Manmatha, Kumuda, Ḍolaka, Nāgabandha, Pallava, 1007

Saṁyuta, Karkaṭa, Kesara, Vṛścika, Ayuta, Ghūka, Mayūra, Gāruḍa, 1008

Rambhāpriyakara, Kalāvataraṇa, Candrābharaṇa, Muraja, Vipluta, 1009

Śaṅkarapriya, Kantuka, Ekarūpa, Lalita, Dhvaja, Pārāvata, 1010

Gaurīpriya, Vikrama, Vijaya, Kuṇḍalī, Tiryagbandha, Veṇubandha, Citrabandha, Adhomukha, 1011

Sarvatomukhabandha, Maṇḍūka, Adbhuta, Trivalībandha, Nīlabandha, Karṇābharaṇa, 1012

Turagāroha, Aṅgulīpīḍana, Vicitra, Hāsyabandha, Vīradarpa-vināśana, 1013

Viṭādhipatibandha, Sarvāṅgamardana, Nīvīnivāraṇa-bandha, Ṛkṣabandha, Valikabandha, 1014

Śārdūlabandha, Vṛṣabha-bandha, Kandarpabandha and Bandharājabandha are the eighty-four postures of love-making described in the Anaṅgaraṅga. **1015-1015A**

Types of Dohala (dohada) are mentioned in the Śivatattvaratnākara :

The Dohala (treatment given for full flowering) for the tree of Aśoka is kicking by the foot of a beautiful woman. For the Campaka tree, the Dohala is spitting of water by a charming lady. 1016

184B For the Kuravaka tree, the embrace of a young woman is the Dohala. For the tree of the Tilaka species the mere sight of a lady is the Dohala. 1017

For the Mākanda tree, the touch of a good lady is the Dohala. For the Bakula tree, Dohala is that a beautiful woman should sit in its shade. 1018

The Dohala for the Karṇikāra is the listening to the words of a woman. For the Punnāga tree, Dohala is contact with the exhaled breath of a charming damsel. 1019

The tree called Priyālu flourishes by hearing the song of a woman. For the Nameru tree, the laughter of a woman is the best treatment. 1020

Thus, for ten species of trees, ten Dohalas are prescribed in the book called 'Śivatattvaratnākara' which bring about quick flowering in the mentioned trees. 1021

The one hundred figures of speech are listed as follows is the Alaṁkāraśāstra :

1.	Upamā	2.	Ananvaya	
3.	Upameyopamā	4.	Pratīpa	**1022**
5.	Rūpaka	6.	Pariṇāma	
7.	Ullekha	8.	Smṛtimān	
9.	Bhrāntimān	10.	Saṅdeha	**1023**
11.	Apahnava	12.	Utprekṣā	
13.	Atiśayoktimān	14.	Dīpaka	
15.	Tulyayogitā			**1024**
16.	Prativastūpamā	17.	Dṛṣṭānta	
18.	Nidarśanā	19.	Vyatireka	**1025**
20.	Sahokti	21.	Vinokti	
22.	Samāsokti	23.	Parikara	**1026**
24.	Aprastutapraśaṁsā	25.	Śleṣa	
26.	Parikarāṅkura	27.	Prastutāṅkura	
28.	Paryāyokta			**1027**
29.	Vyājastuti	30.	Vyājanindā	
31.	Ākṣepa	32.	Virodhābhāsa	**1028**
33.	Vibhāvanā	34.	Viśeṣokti	
35.	Asambhava	36.	Viṣama	

37. Asaṅgati
38. Vicitra
39. Sama 1029
40. Adhika
41. Alpa
42. Anyonya
43. Vyāghāta
44. Viśeṣaka 1030
45. Kāraṇamālā
46. Ekāvalī
47. Sāra
48. Mālādīpika
49. Yathāsaṅkhya 1031
50. Paryāya
51. Parivṛtti
52. Vikalpa
53. Parisaṅkhyā
54. Samuccaya 1032
55. Samādhi
56. Pratyanīka
57. Kārakadīpaka
58. Kāvyārthāpatti
59. Kāvyaliṅga 1033
60. Arthāntaranyāsa
61. Vikasvara
62. Prauḍhokti
63. Sambhāvanā 1034
64. Mithyādhyavasiti
65. Lalita
66. Praharṣaṇa
67. Viṣādana
68. Ullāsa
69. Avajñā 1035

	70. Anujñā	71. Ratnāvalī	
	72. Mudrā	73. Leśa	
	74. Tadguṇa		1036
	75. Atadguṇa	76. Pūrvarūpa	
	77. Mīlita	78. Anuguṇa	
	79. Unmīlita	80. Sāmānya	1037
	81. Viśeṣa	82. Uttara	
	83. Citra	84. Sūkṣma	
185A	85. Pihita	86. Vyājokti	1038
	87. Gūḍhokti	88. Vivṛtokti	
	89. Yukti	90. Lokokti	1039
	91. Chekokti	92. Vakrokti	
	93. Svabhāvokti	94. Bhāvikokti	
	95. Udātta	96. Atyukti	
	97. Niruktimān		1040
	98. Vidhi	99. Pratiṣedha	
	100. Hetu		

Thus the hundred Alaṁkāras have been enumerated in the Alaṁkāraśāstra. These are the main Alaṁkāras (used) by great poets like Kālidāsa. **1041-1041A**

Now the twenty-six syllabic metres and various metres arising from them and their numbers are written here according to the science of prosody :

Uktā, Atyuktā, Madhyā, Pratiṣṭhā, Supratiṣṭhakā, Gāyatrī, Uṣṇik, Anuṣṭup, Bṛhatī, Paṅkti, **1042**

Triṣṭup, Jagatī, Atijagatī, Śakvarī, Atiśakvarī, Aṣṭi, Atyaṣṭi, Dhṛti, **1043**

Atidṛti, Kṛti, Prakṛti, Ākṛti, Vikṛti, Saṅkṛti and Utkṛti are the twenty-six chandas types enumerated in the science of prosody. These have been said to be the origin of all metres by the scholars. **1044-1045**

According to the method of Prastāra (permutation), the number of possible metres under each Chandas will be given below citing the name of the well-known metres related. **1046**

In the first Chandas (Uktā), only two (metres) Vṛttas are possible.

In the second (Atyukti), four Vṛttas.

In the third (Madhyā) eight Vṛttas. **1047**

In the fourth (Pratiṣṭhā) sixteen Vṛttas.

In the fifth (Supratiṣṭhā) thirty two.

In the sixth (Gāyatrī) sixty four. **1048**

In the seventh (Uṣṇik) one hundred and twenty-eight.

The Vṛttas that occur from these seven Chandases starting with Uktā are mostly not used in the literature of the

ordinary people. But in the Vedas, these Vṛttas (metres) are also used. **1049-1050**

There are two kinds of Vṛttas, namely, Varṇa Vṛtta (syllabic) and Mātrā Vṛttas. The Varṇa Vṛttas are of three types, viz., Sama, Ardhasama and Viṣama. The four Pādas (quarters) of a stanza will be equal to one another in the Sama type. **1051-1052**

In the Ardhasama type, the first and the second halves have different number of syllables. Some scholars are of the opinion that in the Ardhasama type of Vṛttas, the first quarter resembles the third and the second quarter resembles the fourth. **1053-1054**

In the Viṣama type of Vṛttas, each of the four quarters has a different definition (regarding the number and nature of syllables). In the Chandases starting with Anuṣṭup, some well-known metres are mentioned below. **1055-1056**

Anuṣṭup Chandas :

In the eighth Chandas (which has eight syllables in each quarter and which is called Anuṣṭup), the famous Vṛttas are : Vidyunmālā, Citrapadā, Vitāna, Pramāṇikā, Samānikā, Haṁsarutā, Māṇavaka and Nagasvarūpiṇī. The possible number of Vṛttas in the Anuṣṭup are two hundred and fifty-six. **1057-1058**

Bṛhatī Chandas :

In the ninth Chandas called Bṛhatī, the well-known Vṛttas are - Vasantikā, Bhujagaśisubhṛt, Halamukhī, Maṇibandha and Utsuka.

The number of Vṛttas that occur in this Chandas are five hundred and twelve. 1059-1060

Paṅkti Chandas :

In the tenth Chandas called Paṅkti, the famous Vṛttas are Mayūrasāriṇī, Śuddhavirāṭ, Campakamālikā, Manoramā, Rukmavatī, Pramattā, Kaumudī and Paṇava. The Vṛttas that occur in this Chandas are One thousand and twenty-four. 1061-1062

Triṣṭup Chandas :

In the eleventh Chandas called Triṣṭup, (consisting of eleven syllables in each quarter), the famous Vṛttas are the following - Indravajrā, Upendravajrā, Sumukhī, Śrī, Upasthitā, Rathoddhatā, Indramālā, Candralekhā, Śālinī, Vātormī, Mauktikamālā, Dodhaka, Svāgata, Śikhaṇḍaka, Bhramaravilasitā, Mudrikā, Śyenikā, Upasthita and Mattā. The number of Vṛttas that occur in this Chandas are Two thousand and forty-eight. 1063-1065

Jagatī Chandas :

In the twelfth Chandas called Jagatī (which consists of twelve syllables in each quarter), the famous Vṛttas are the following - Jaloddhatagati, Indravaṁśā, Drutavilambita, Priyamvadā, Kusumā, Vicitrā, Sragviṇī, Puṭa, Kāntotpīḍā, Bhujaṅgaprayāta, Toṭaka, Candravartma, Pramuditavadanā, Pramitākṣarā, Maṇimālā, Jaladharamālā, Vaṁśastha, Vaiśvadevī, Tāmarasa, Svāgatā, Lalitā, Ujjvalā etc. The number of Vṛttas that occur in this Chandas are four thousand and ninety-six. 1066-1069

Atijagatī Chandas :

In the thirteenth Chandas called Atijagatī, the famous Vṛttaṣ are the following - Cancarīkāvalī, Gaurī, Candrikā, Mattabhāsiṇī, Kṣamā, Rucirā, Mattamayūrā, Manjubhāṣiṇī, Praharṣiṇī, Urvaśī, Prapada, Sumangalī etc. The Vṛttas that occur in this Chandas are eight thousand one hundred and ninety-two. **1070-1070A**

Śakvarī Chandas :

In the fourteenth Chandas called Śakvarī (where each quarter has fourteen syllables), the Vṛttas which are famous are the following - Vasantatilakā, Induvadanā, Madhumādhavī, Sukesara, Ālolā, Kumārī, Navanandinī and Prabhāṣiṇī. The number of Vṛttas that occur in this Chandas are 16384. **1072-1073**

Atiśakvarī Chandas :

In the fifteenth Atiśakvarī Chandas, the beautiful Vṛttas that are frequently used are the following - Candrarekhā, Candrasenā, Cāmara, Maṇibhūṣaṇa, Madalekhā, Maṇigaṇanikara, Prabhadraka, Mālinī, Srak, Śaśikalā etc. The Vṛttas that are possible in this Chandas are 32768. **1074-1075A**

Aṣṭī Chandas :

In the sixteenth Chandas called Aṣṭī, the Vṛttas are Vāṇinī, Ṛṣabhagatilasita, Pañcacāmara etc. The number of possible Vṛttas in this Chandas is 65536. **1076-1076A**

Atyaṣṭi Chandas :

In the Atyaṣṭi Chandas (which has seventeen syllables in each quarter), the popular Vṛttas are the following - Mandākrāntā, Vaṁsapatrapatita, Hariṇī, Pṛthvī, Śikhariṇī, Nakkuṭaka, Kokilaka etc. The number of possible Vṛttas in this Chandas is 131072. **1077-1078**

Dhṛti Chandas :

In the Dhṛti Chandas which is the eighteenth, the Vṛttas that are famous are the following - Niśā, Kusumitalatā, Hariṇaplutā, Śekharakalikā and Harinartaka. The number of Vṛttas that can occur in this Chandas are 262144. **1079-1080**

Atidhṛti Chandas :

In the Atidhṛti Chandas which is the nineteenth, the following Vṛttas are famous - Śārdūlavikrīḍita, Megha-visphūrjita etc. The number of Vṛttas possible in this Chandas is 524288. **1081-1081A**

Kṛti Chandas :

In the twentieth Chandas called Kṛti, there are Vṛttas called Mattebhavikrīḍita, Suvadanā etc. The possible number of Vṛttas in this Chandas is 1048576. **1082-1082A**

Prakṛti Chandas :

In the twenty-first Chandas called Prakṛti (which has twenty-one syllables in each quarter), there are Vṛttas like Sragdharā,

Kanakalatikā, Pañcakāvali and Kanakamālā. The number of possible Vṛttas in this Chandas is 2097152. **1083-1084**

Ākṛti Chandas :

In the twenty-second Chandas called Ākṛti there are Vṛttas known as Mahāsragdharā, Prabhadraka and Turanga-samucita etc. The number of possible Vṛttas in this Chandas is 4194304. **1085-1086**

Vikṛti Chandas :

In the twenty-third Chandas known as Vikṛti, there are Vṛttas called Mattākrīḍā and Lalitā. The number of possible Vṛttas in this Chandas is 8388608. **1087**

Saṅkṛti Chandas :

In the twenty-fourth Chandas called Saṅkṛti there are Vṛttas like Tanvī, Hastimaṇimālā etc. The number of possible Vṛttas in this Chandas is 16777216. **1088-1088A**

Atikṛti Chandas :

In the twenty-fifth Chandas called Atikṛti there are Vṛttas known as Kumudvatī, Kraunñcapadā, Turaṅgapada, Bhāskaravilasita etc. The number of Vṛttas that are possible in this Chandas is 33554432. **1089-1090**

Utkṛti Chandas :

In the twenty-sixth Chandas known as Utkṛti there are Vṛttas called Apadāha, Navalatā, Bhujañgavijṛmbhita etc. The number of possible Vṛttas in this Chandas is 67108864. **1091-1091A**

The number of Vṛttas on the whole from all the Vṛttas cited above is 134217726. **1092**

Many metres occur like this in these Chandas-es. On account of the changes in the arrangement of Gaṇas, the Vṛttas become different from one another. **1093**

In the syllabic metres, a Gaṇa is constituted by three syllables. The eight Gaṇas defined are - Ya, Ra, Ta, Bha, Ja, Sa, Ma and Na. **1094**

The Ya, Ra and Ta have a light (Laghu) syllable at the beginning, middle and end respectively. Bha, Ja and Sa have a heavy (Guru) syllable at the beginning, middle and end respectively. Ma has heavy syllables in all the three places while Na has light syllables in all the three places. **1095**

The world (of letters) is filled by these (eight Gaṇas) just like the three worlds are by Viṣṇu. Mātrāvṛttas are those that are known as Āryāvṛttas. **1096**

186B In a work called "Chandoratnahalāyudha" eighty important types of the Āryāvṛttas have been explained with names, definitions and illustrations. **1097**

In the Mātrāvṛttas, the gaṇas have four mātrās each everywhere. They are Bha, Ja, Sa, Na and Ma. **1098**

Bha, Ja and Sa have a Guru in the beginning, middle or the end. A gaṇa which has four light syllables is Na and one that has two heavy (guru) syllables is Ma. **1099**

As in the previous case (of syllabic metres), here too the Mātrāvṛttas are of many types by different arrangements of gaṇas. **1100**

Thus the way of the Chandas and Vṛttas has been explained in brief. Being afraid of too much elaboration, we have not given the details (of all metres). **1101-1101A**

*End of the Brahmanidhi which is the fourth part in the work called Śrītattvanidhi and which gives a description of the forms of Brahma etc. in brief, and which is authored by His Highness Sri Krishnarāja Kanṭhīrava who is like a pearl born in the womb of Kempanañjāmbā. The author is rich in compassion and a great scholar. He is an incarnation of Viṣṇu endowed with eyes resembling lotuses. He is known for his mastery on speech. He has smashed the arrogance of many kings of the globe. He is decorated with many titles like Dānakarṇa, Sauvarṇadharāvarāha, Śarabhaśankhacakragaṇḍaberuṇḍa, Gaṇḍaragaṇḍa etc. He is

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* The colophon contains many compound words which are difficult to understand. The translation is a humble attempt to point out some ideas contained in the colophon. The translator is aware that the translation of this portion is not full and accurate.

known as the origin of the goddess of wealth and glory and also as one whose auspiciousness has no break. His aura is unequalled and he is a sovereign over many kings. He is known as Bhojarāja in literature. He is the son of Śrī Cāmarāja, the king of gods on the earth.

The author Śrī Kṛṣṇarāja is verily the fire in burning down the hay stalk called enemies. He has been blessed by the God who resides in the town of poison (viz., Nanjangud) and who protects other gods like Indra, Viṣṇu, Brahmā, Agni, Kubera etc. He is an expert in punishing the demons that cause trouble and turmoil to the great gods. He is successful in composing literary works every day in many languages including Sanskrit, Telugu and Kannada. This ability he has obtained by being a bee in the lotus feet of goddess Cāmuṇḍāmbā who showed fury in annihilating demons headed by Śumbha and Niśumbha.

These demons were totally obliterating the pride of gods and gandharvas whose leaders are Kārttikeya, Gaṇapati, Vāyu, Śiva, Agni, Indra, Brahmā, Viṣṇu and so on.

187A May this literary work written by Śrī Kṛṣṇarājendra, which shines with the lustre of coral and known as the Brahmanidhi, be glorious for ever ! 1102

The goddess of muse will dance happily in the lotus - like mouth of those good men who read the Brahmanidhi everyday with devotion. 1103

Now, stanzas which list the pictures existing in the Brahmanidhi will be written :

In the fourth Brahmanidhi, which is verily the treasure of corals, the gods which have been described with their retinue are here enumerated in order. **1104**

(1) First Brahmā, who has four faces and also four arms, are described and (2) Sarasvatī. (3) Next comes Sarasvatī with four arms (4) and the same goddess with two arms follows. **1105**

(5) Ādya Brahmā, (6) Lokapāla Brahmā, (7) Viśvakarmā (8) Prajāpati and (9) Vidhi Brahmā are the five Brahmans who come next. **1106**

(10) Marīci, (11) Aṅgiras, (12) Atri, (13) Pulastya, (14) Pulaha, (15) Kratu, (16) Kardama, (17) Kaśyapa, and (18) Dakṣa, are the nine Prajeśvaras that follow. **1107**

(19) Kaśyapa, (20) Atri, (21) Bharadvāja, (22) Viśvāmitra, (23) Gautama, (24) Jamadagni, and (25) Vaśiṣṭha, are the seven sages. Bhṛgu, Vaśiṣṭha, Sāveda, Aṅgiras, Pulaha, Kratu, **1108**

Pulastya, Atri, Marīci - are the Nine seers. Only one picture (26) has been written to represent them all because they all have the same form. (27) Nārada, son of Brahma and an expert in Vīṇā comes next. **1109-1110**

(28) Agastya with four hands and (29) Agastya with two hands follow. (30) Gaṅgā, Yamunā, Godā, Revā, Kṛṣṇā, Tāpinī, Veṇī

and Sarasvatī are the eight great rivers. Only one image is written here because the rivers have the same form. **1111-1112**

(31) Svāyambhuva Manu is the first Manu

(32) Next is Svārocișa Manu

(33) The third Manu, namely Uttama Manu

(34) Next is Tāmasa Manu **1113**

(35) Raivata Manu - fifth

(36) Cākṣuṣa Manu - sixth

(37) Vaivasvata Manu is the seventh Manu

(38) Sūryasāvarṇi Manu - eighth

(39) Dakṣasāvarṇi Manu - ninth **1114**

(40) Brahmasāvarṇi Manu - tenth

(41) Dharmasāvarṇi Manu - eleventh

(42) Rudrasāvarṇi Manu - twelfth

(43) Vedasāvarṇi Manu and - thirteenth **1115**

(44) Indrasāvarṇi Manu - fourteenth

These fourteen Manus have been depicted with their wives and sons. **1116**

The names of the fathers of the Manus, their special days, the names of the Indras, Haris and Ṛṣis of their ages have also been given.

(45) Parjanyamūrti

(46) Brahmāstramūrti and 1117-1118

(47) & (48) Two forms of Kāmadhenu are given.

(49) Aśvatthāmā

(50) Bali

(51) Vyāsa

(52) Hanumān

(53) Vibhīṣaṇa 1119

(54) Kṛpa

(55) Paraśurāma

(56) Prahlāda and

(57) Mārkaṇḍeya are the nine Cirañjīvins. 1120

(58) Dhruva, (59) Adhvara, (60) Soma, (61) Āpa, (62) Anila, (63) Anala, (64) Pratyūṣa and (65) Prabhāsa are the eight Vasus that are depicted (in pictures). 1121

187B (66) Āvaha, (67) Vivaha, (68) Anuvaha, (69) Saṁvaha, (70) Udvaha, (71) Nivaha and (72) Pravaha are the seven Maruts that have been depicted. 1122

Prāṇa, Apāna, Udāna, Samāna, Vyāna, Nāga, Krakara, Kūrma, Devadatta, Dhanañjaya, 1123

Pravaha, Vivaha, Śaṁbhu, Saṁvaha, Udvaha, Śambhu, Anvaha, Kāla, Āvaha, Nivaha, 1124

Śvāsa, Anila, Anala, Pratibha, Kumuda, Kānta, Śibi, Śveta, Rakta, Kṛṣṇa, Jita, Ajita, **1125**

Jañjhā, Kratu, Dyota, Siddha, Piṅga, Śubha, Hanu, Māruta, Kampana, Saumya, Maṇḍūka, Santata, **1126**

Saṁvartaka, Kapi, Bhīma, Jaḍa and Atijaḍa are the forty-nine Maruts. **1127**

The seven Maruts or winds which were cited earlier are included here. **1128**

(73) Only one picture has been drawn here to represent them because all have the same form. Kratu, Dakṣa, Vasu, Satya, Kāla, Kāma, Danu, **1129**

Purūravas, Rudra, Rucika, Ārdrava, Dhuni and Vilocana are the thirteen Viśvedevas. **1130**

(74) Since all of them have the same form, only one picture has been written for them. (75) Indra, (76) Agni, (77) Yama, (78) Nairṛta, (79) Varuṇa, (80) Vāyu, **1131**

(81) Kubera and (82) Īśāna are the eight protectors of directions that have been depicted. (83) Airāvata, (84) Puṇḍarīka, (85) Vāmana, (86) Kumuda, (87) Añjana, **1132**

(88) Puṣpadanta, (89) Sārvabhauma, and (90) Supratīka are the eight directional elephants shown in pictures. (91) Ananta, (92) Vāsuki, (93) Takṣaka, (94) Karkoṭaka, (95) Padmaka, **1133**

(96) Mahāpadma, (97) Śaṅkhapāla and (98) Kulika are the eight great serpents depicted. The protectors of directions, the directional elephants and the directional serpents have been mentioned in the text in order starting with the east. This should be known by the experts. (99) Prācī (East), (100) Āgneyī (South-East), (101) Dakṣiṇā (South), (102) Nairṛti (South-West), (103) Paścimā (West), **1134-1135**

(104) Vāyavīyā (North-West), (105) Uttarā (North), (106) Aiśānī (North-East), (107) Ūrdhvā (Upper) and (108) Adhodik (Lower) are the ten directions that are shown in pictures. (109) Brahmā, the protector of the upper direction and (110) Ananta, the protector of the lower direction are also shown. **1136**

(111) Aśvins, who are riding horses and

(112) Agni with three faces are depicted next.

(113) The Aśvins have been again shown as Dasra-s having four arms. **1137**

(114) The Salt ocean,

(115) The Ocean of Sugarcane juice,

(116) The Ocean of Liquor,

(117) The Ocean of Ghee (clarified butter),

(118) The Ocean of Curds,

(119) The Ocean of Milk and

(120) The Ocean of Water are depicted. **1138**

(121) The Earth, (122) Water, (123) Tejas (fire), (124) Vāyu (Wind), (125) Ākāśa (Space) are the five Bhūtas that have to be known. **1139**

(126) Dharma, (127) Jñāna (knowledge), (128) Vairāgya (detatchment), (129) Aiśvarya (wealth) are the group of four.

(130) Yama, the presiding deity of Dharma,

(131) Vāyu, the presiding deity of knowledge, **1140**

(132) Śiva, the presiding deity of detatchment,

(133) Indra, the presiding deity of wealth, and

(134) Puṇyapuruṣa are also depicted. 1141

(135) Adharma, (136) Ajñāna, (137) Avairāgya and

(138) Anaiśvarya from a group of four.

(139) The deity of Adharma is Rakṣas

(140) The deity of Ajñāna (ignorance) is Durgā 1142

(141) The deity of Avairāgya (attachment) is Kāma

(142) The deity of Anaiśvarya (penury) is Rudra

(143) The Pāpapuruṣa (manifestation of sin as a man) is also depicted. 1143

(144) Ṛgveda, (145) Yajurveda, (146) Sāmaveda, (147) Atharvaṇaveda, (148) Āyurveda and (149) Dhanurveda are the six Vedas that are shown in picture. 1144

188A (150) Soma, (151) Rudra, (152) Indra, (153) Brahmā, (154) Dhanvantari and again (155) Indra are the six presiding deities of the Vedas. **1145**

(156) There is a different form of Dhanvantari and (157) of Dhanurveda also, according to some other text which are also depicted here separately. **1146**

According to the "Śrī Cāmuṇḍānighaṇṭu" the forms of the weapons that exist in the hands of gods and deities have been shown in pictures here. The forms or gestures of the hands of deities have also been shown. (158-285) **1147-1148**

(286) Śikṣā, (287) Kalpa, (288) Vyākaraṇa, (289) Nirukta, (290) Chandas, (291) Jyotiṣa, (292) Mīmāṁsā, (293) Nyāya-śāstra, **1149**

(294) Dharmaśāstra, (295) Purāṇa, (296) Itihāsa, (297) Bharataśāstra, (298) Pāñcarātra, (299) Pāśupata, (300) Sāṅkhya and (301) Pātañjala (Yoga) have been depicted. The number of the depicted śāstras is sixteen. (302) Prajāpati, (303) Brahmā, (304) Vāgdevī, (305) Varuṇa, (306) Aditi, **1150-1151**

(307) Hari, (308) Soma, (309) Vāyu, (310) Dharma, (311) Svāyambhuva Manu, (312) Pitāmaha, (313) Umeśa, (314) Saṅkarṣaṇa, **1152**

(315) Rudra, (316) Kapila, and (317) Ananta are the deities of the above cited śāstras respectively. (318) Prabhuśakti, (319) Mantraśakti and (320) Utsāhaśakti are the three powers that are described in polity (Rājanīti). (321) Sāma, (322) Dāna, (323) Bheda and (324) Daṇḍa are the four tactics of polity. **1153-1154**

(325) Dharmadevatā, (326) Viśvakarmā and (327) Maya are depicted next. (328) Mantraśāstra, (329) Kāvyaśāstra, (330) Kāmaśāstra, (331) Śakunaśāstra, **1155**

(332) Śilpaśāstra, (333) Alaṁkāraśāstra, (334) Indrajāla, (335) Nāṭyaśāstra, (336) Sūpaśāstra, (337) Mallaśāstra **1156**

and (338) Mantraveda, which is a subsidiary of Atharvaveda are also depicted. (339) Manubrahmā, (340) Mayabrahmā, (341) Tvaṣṭṛbrahmā, (342) Viśvabrahmā and (343) Śilpibrahmā are the five Brahmans enumerated in Śilpaśāstra. (344) Kālapuruṣa, (345) the cruel form of Yama, **1157-1158**

(346) the calm form of Yama, (347) the form of Vanaspati, (348) the form of the weapon called Vāḍavāstra, (349) the form of Vaḍavāgni (fire within the ocean), **1159**

and (350) the form of the Kālakūṭa poison are depicted. (351) the Amṛta (divine nectar), (352) A Gandharva called Citrasena, (353) The form of Viśvāvasu and **1160**

(354) The form of Gāndharvaveda, which is an Upaveda of Sāmaveda, are shown.

(355) Vāgdevī, the deity related to Gāndharva is depicted.

(356) The note Ṣaḍja Svara 1161

(357) Ṛṣabhasvara, (358) Gāndhārasvara,

(359) Madhyamasvara, (360) Pañcamasvara, 1162

(361) Dhaivatasvara,

(362) Niāṣdasvara are shown. 1163

(363) Bhairavarāga (364) Madhyamādi

(365) Bhairavīrāga (366) Baṅgālīrāga

(367) Varāṭīrāga (368) Saindhavīrāga 1164

(369) Toḍīrāga (370) Kambhāvatīrāga

(371) Gauḍīrāga (372) Mālavakauśikarāga

(373) Guṇḍakriyārāga (374) Kakubhārāga

(375) Hindolarāga 1165

(376) Velāvalīrāga (377) Rāmakalirāga

(378) Deśākṣīrāga (379) Phalamañjarīrāga

(380) Pradīpakarāga (381) Karnāṭarāga

(382) Ketārarāga (383) Lalitārāga 1166

(384) Deśīrāga (385) Kāmbhojīrāga

(386) Nāṭīrāga (387) Śrīrāga

188B (388) Mālavaśrīrāga (389) Vasantarāga

(390) Asāverīrāga (391) Mālavarāga 1167

(392) Dhanaśrīrāga

(393) Mallārīrāga

(394) Megharāga

(395) Bhūpālīrāga

(396) Deśakārirāga

(397) Ṭakkarāga

(398) Ghūrjararāga

The forms of the thirty-six rāgas cited above have been depicted. **1168**

(399) Dhruvatāla

(400) Maṭhyatāla

(401) Rūpakatāla

(402) Jhampatāla

(403) Tripuṭatāla

(404) Aṭṭatāla and

(405) Ekatāla

The forms of these seven tālas have been depicted along with their definitions. **1169-1170**

Thus four hundred and five pictures have been shown in the text. The number of pictures that have not been drawn on account of similarity is seventy-five. Thus the gods in Brahmanidhi on the whole are four hundred and eighty. **1171-1172**

End of English Translation of Brahmanidhi



ब्रह्मनिधौ उक्तानां ग्रन्थानां नामानि

1. अगस्त्यपूजाकल्पः (मत्स्यपुराणान्तर्गतः)
2. अग्निपुराणम्
3. अनङ्गरङ्गः
4. अमरकोशः
5. अलङ्कारशास्त्रम्
6. अष्टभोगनीतिशास्त्रम्
7. आयुर्वेदतन्त्रम्
8. कारणागमः
9. कालप्रकाशिका
10. काव्यप्रकाशः
11. चामुण्डालघुनिघण्टुः (श्री मुम्मडि कृष्णराज ओडेयर् कृतः)
12. छन्दश्शास्त्रम्
13. दशश्लोकी
14. दानखण्डः (मयूखे हेमाद्रिकाण्डे)
15. दानचिन्तामणिः
16. देवशिल्पग्रन्थः (विष्णुपुराणान्तर्गतः)
17. नन्दिभरतशास्त्रम्
18. नाट्यशास्त्रम्

19. नीतिप्रकाशिका

20. नृसिंहप्रासादः

21. पर्जन्यकल्पः (मत्स्यपुराणान्तर्गतः)

22. पद्मपुराणम्

23. पाञ्चरात्रम्

24. प्रपञ्चसारः

25. प्रभावली (श्री मुम्मडि कृष्णराज ओडेयर् विरचिता सङ्ख्यारत्नकोशव्याख्या)

26. ब्रह्मकल्पः

27. भट्टभास्करीयः

28. भरतशास्त्रसङ्ग्रहः (भरतनाट्यसङ्ग्रहः)

29. भागवतपुराणम्

30. मत्स्यपुराणम्

31. मन्त्रदेवताप्रकाशिका

32. मन्त्ररत्नाकरः

33. मन्त्रागमः

34. मयूखः (हेमाद्रिकाण्डान्तर्गतः)

35. रतिरहस्यम्

36. रसार्णवसुधाकरः

37. लक्ष्मीनारायणसंवादः (स्कान्दपुराणान्तर्गतः)

38. वाग्देवीपूजाकल्पः

39. विवेकचिन्तामणिः

40. विष्णुधर्मोत्तरपुराणम्

41. विष्णुपुराणम्

42. वैद्यशास्त्रम्

43. व्रतकल्पः

44. शिङ्गभट्टीयप्रयोगः

45. शिवतत्त्वरत्नाकरः

46. शैवागमः

47. सङ्गीतरत्नाकरः

48. सङ्गीतशास्त्रम्

49. सङ्गीतसङ्ग्रहः

50. सरस्वतीपूजाकल्पः

51. सिद्धान्तशेखरः

52. सृष्टिखण्डः (पद्मपुराणान्तर्गत)

53. स्वरचूडामणिः (श्री मुम्मडि कृष्णराज ओडेयर् विरचितः)



ब्रह्मनिधौ स्थितानां श्लोकानां पद्यानां च अकाराद्यनुक्रमणिका

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
19.	अथर्ववेदोपवेद	1157	207
20.	अथवा ककुभोत्पन्ना	609	138
21.	अथ हर्यात्मनो येन	454	112
22.	अथानादविधा चेति	701	152
23.	अथेतिहासागमौ च	374	100
24.	अथैकविंशतितमे	1084	199
25.	अथोदधेर्मथ्यमानात्	219	76
26.	अदितिः पीतवर्णा च	350	93
27.	अद्भुतश्शम्भुविधृतौ	99	46
28.	अधर्माज्ञानाऽवैराग्या	1142	205
29.	अधश्चोर्ध्वं रत्नपात्रं	173	64
30.	अधश्चोर्ध्वं रत्नपात्रं	190	68
31.	अध्यात्मं चैव यद्गानं	906	177
32.	अधिदैवं विजानीयात्	215	75
33.	अनङ्गरङ्गे च	1015A	191
34.	अनन्तकुलिकौ विप्रौ	160	61
35.	अनन्तो वासुकिश्चैव	159	61
36.	अनुकूलो दक्षिणश्च	982	187
37.	अनुज्ञालङ्कृतिश्चैव	1036	194
38.	अनुवृत्तार्धमुकुला	825	167

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
39.	अनुष्टुबादिच्छन्दस्सु	1056	196
40.	अनेकवल्गिताकार	288	84
41.	अनेनैव भवेन्नादो	857	171
42.	अन्यजन्मकृताभ्यासात्	721	155
43.	अन्या च कुक्कुटगतिः	813	166
44.	अन्यानि यानि शास्त्राणि	339	90
45.	अन्ये तु मूलतां यान्ति	373	100
46.	अपक्रमत्वं वैरस्यं	952	183
47.	अपदाहो नवलता	1091	200
48.	अपदेशश्चोपदेशो	944	182
49.	अपवादश्च सम्फेटो	935	180
50.	अपस्मृतिस्तथाऽऽवेगो	971	185
51.	अपस्वराख्यदोषी च	739	157
52.	अपह्नवस्तथोत्प्रेक्षा	1024	192
53.	अपार्थत्वं व्यर्थता च	951	183
54.	अपूजिता अधर्माद्या	201	71
55.	अपोमूर्तिर्हविष्यन्तो	92	46
56.	अप्रतीतिकता चैवं	949	182
57.	अप्रसिद्धोपमत्वं च	954	183
58.	अप्रस्तुतप्रशंसा च	1027	193

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
59.	अभयाख्यनदीतीर	522	124
60.	अभ्यासेन विना यत्तु	719	155
61.	अभिनन्दो रतिक्रीडा	647	145
62.	अभूताहरणं मार्गः	933	180
63.	अमी द्वादशभेदाढ्याः	237	79
64.	अमृतापूर्णकलशं	222	76
65.	अम्बरग्रहणं युद्धं	945	182
66.	अम्बुजासनमासीनं	3	27
67.	अम्बुजासनमासीनं	344A	91
68.	अयं चतुर्थपादस्स्यात्	318A	87
69.	अरिजलजजलूका	218	76
70.	अर्थशास्त्राणि सर्वाणि	338	90
71.	अर्धबाहुश्च सवनः	85	45
72.	अवस्था दशधा चैव	975A	186
73.	अविधेयस्तथैवार्तः	280	82
74.	अवेलारागमाकर्ण्य	907	177
75.	अवैराग्याधिपः कामो	1143	206
76.	अशोकनामकतरोः	1016	192
77.	अश्लीलत्वं चाविमृष्ट	948	182
78.	अश्वत्थामा श्वेतवर्णः	108	48

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
79.	अश्वपादद्वयोपेतौ	180	65
80.	अश्वारूढः कुन्तपाणिः	154	59
81.	अश्वारूढावाश्वनेयौ	1137	205
82.	अश्विनोराकृतिं वक्ष्ये	178	65
83.	अश्विनौ देवते श्वेत	177	65
84.	अष्टकर्णोऽष्टनेत्रश्च	499	122
85.	अष्टमस्सूर्यपुत्रस्तु	65	41
86.	अष्टादशमहात्मानो	225	77
87.	अष्टादशाब्दस्मर	599	136
88.	अष्टोत्तरं स्थानशतं	442	111
89.	असत्प्रलापव्याहार	942	181
90.	असावरी गरित्यक्ता	608	138
91.	असावेरी च सावेरी	874	173
92.	अहिच्छत्रे जयनन्दी	419	109
93.	आकाशवीणा कुब्जक्यै	699	152
94.	आचार्यः कारयेदेवं	14A	29
95.	आञ्जनेयो मातृगुप्तो	779	161
96.	आदर्शतलसङ्काशा	192	68
97.	आदावुत्तरमन्त्राख्या	689	151
98.	आदावौडवनामा च	706	153

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
139.	इन्दुवन्निर्मलं शान्तं	347	92
140.	इन्द्रजालं चेन्द्रमणी	407	106
141.	इन्द्रपुर्यां देवनाथो	435	110
142.	इन्द्रवज्रोपेन्द्रवज्रा	1063	196
143.	इन्द्रं सहस्रनेत्रं च	142	57
144.	इन्द्रसावर्णिरित्येते	1116	203
145.	इलाप्रियो दण्डधरो	150	58
146.	ईशानं च हरिं स्मृत्वा	905	177
147.	ईहामृगः प्रकरणं	928	179
148.	उक्तमार्गमतिक्रम्य	758	159
149.	उक्तात्युक्ता च मध्या च	1042	194
150.	उक्तान्येवं पञ्चदश	991	188
151.	उच्चस्थानेऽपि यः श्राव्यः	731	156
152.	उच्चाटनाख्यश्च बहु	775	161
153.	उत्तरातारकाजातः	528	125
154.	उत्थानकं गूढकाख्यं	997	189
155.	उदासीनास्सोपवीताः	36	34
156.	उद्घात्यकावलगिते	941	181
157.	उद्वेलयन् पयोराशीन्	131	54
158.	उपक्षेपः परिकरः	929	179

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
159.	उपन्यासश्शमो वर्ण	931	180
160.	उपमालङ्कृतिश्चादौ	1022	192
161.	उपरत्याख्यबन्धश्च	1004	190
162.	उपसंहाररहितं	290A	84
163.	उपायैर्वशयेच्छत्रून्	389A	102
164.	ऊर्जस्तम्भश्च ऋषभो	84	45
165.	ऊर्जा तु तस्य भार्यासीद्	54	38
166.	ऊर्ध्वं पार्श्वं समं पृष्ठं	927	179
167.	ऋक्षोऽभूद्भार्गवस्तस्मात्	455	112
168.	ऋग्वेदः श्वेतवर्णः स्यात्	204	72
169.	ऋग्वेदस्यात्रियं गोत्रं	205A	72
170.	ऋग्वेदोऽथ यजुर्वेदः	1144	206
171.	ऋषभस्तु स्वरवरो	503	122
172.	ऋषभस्वररूपं च	1162	207
173.	ऋषयो रुद्रसावर्णेः	95	46
174.	ऋषिमङ्गिरसं वन्दे	23	31
175.	ऋषीणां चैव नामानि	1118	203
176.	एकमात्रो लघुः प्रोक्तो	631	143
177.	एकविंशतिसङ्ख्यानि	802	164
178.	एकस्मिन् दक्षिणे पाणौ	13	29

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
219.	कम्पमानो ध्वनिर्यस्य	754	159
220.	कम्बुग्रीवां सुताम्रोष्ठीं	9	28
221.	कम्भावती स्यात्सुखदा	567	131
222.	करण्डमकुटाचक्र	384	101
223.	करवीरो धनरती	311	86
224.	करालमहिषारूढं	149	58
225.	करिण्योऽभ्रमुः कपिला	158	60
226.	कर्णिकारतरोर्वाक्य	1019	192
227.	कर्तव्याश्शुक्लरूपेण	444	111
228.	कर्दमं नौमि शिरसा	28	32
229.	कर्नाटाह्वयवङ्गोल	903	176
230.	कलयेन्मर्दयेद्वापि	394A	103
231.	कल्पस्तु कुमुदाभः स्यात्	342	91
232.	कल्याणी च मुखारी च	880	174
233.	कल्याणैकनिदानं	319	88
234.	कश्यपं नौमि शिरसा	29	32
235.	कश्यपोऽत्रिर्भरद्वाजो	89	45
236.	कश्यपोऽत्रिर्भरद्वाजो	1108	202
237.	कशाङ्कुशौ शरं वह्निं	396	103
238.	कष्टारिका भिण्डिवालः	323	88

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
259.	कुक्कुटाख्यो गार्धभाख्यो	1005	190
260.	कुजवारे मखाभे च	664	147
261.	कुठारं च पयोजं च	103	47
262.	कुण्डलं यज्ञसूत्रं च	144	57
263.	कुण्डवाप्यां शुभाङ्गस्तु	439	110
264.	कुब्जात्युच्चा केशहीना	783	162
265.	कुबेरश्च तथेशानो	1132	205
266.	कुमुद्वती क्रौञ्चपदा	1089	200
267.	कुम्भराशिभवोऽनुष्टुप्	502	122
268.	कुर्याद्गोमूत्रिका	853	171
269.	कुर्वन्नर्धविहीनं तु	753	158
270.	कुलिशं दक्षिणे हस्ते	143	57
271.	कुशद्वीपी रौद्ररसः	510	123
272.	कृतं वाग्गेयकारेण	723	155
273.	कृत्वा तु तुम्बिकाकारं	761	159
274.	कृत्वा स्वरविपर्यासं	759	159
275.	कृपः कृपापयोराशिः	115	50
276.	कृपः परशुरामश्च	1120	203
277.	कृपाणपाणिर्गज	591	135
278.	कृष्णाजिनोत्तरीयं च	25A	31

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
279.	केचित्तु कथयन्त्येन	600A	137
280.	केचिदाद्यतृतीयौ च	1054	195
281.	केतारो रिधहीनस्स्यात्	590	135
282.	केषु केषु च स्थानेषु	414	108
283.	कैयुडुश्च मरालश्च	800	164
284.	कोला कलावती चैव	920	178
285.	कौमारिशक्तिसंयुक्तो	666	147
286.	कौशाम्ब्यां तु महाबोधिः	422	109
287.	क्रतुं क्रतुवरोद्युक्त	27	32
288.	क्रतुर्दक्षो वसुस्सत्यः	141	57
289.	क्रतुर्दक्षो वसुस्सत्यः	138	56
290.	क्रतुसर्वास्वनुर्नाम	445	111
291.	क्रमभ्रंशो विसन्धित्वं	955	183
292.	क्रमान्मध्याह्नपर्यन्तं	876A	173
293.	क्रौञ्चद्वीपस्थितश्चैव	517	124
294.	क्लिष्टत्वं च्युतसंस्कारो	947	182
295.	क्षत्रधर्मं समाश्रित्य	74	43
296.	क्षत्रयोग्यास्त्रधारी तु	52	37
297.	क्षत्रप्रियव्रतसुतो	60	39
298.	क्षत्रियो लोकविख्यातो	66	41

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
299.	क्षत्रियो लोकविख्यातो	68	41
300.	क्षयाभिख्यास्तथा रोगाः	239	79
301.	क्षात्रं ब्राह्म्यं च संश्रित्य	64	40
302.	क्षीरोदश्श्वेतवर्णश्च	187	67
303.	क्षुत्तृष्णादिनिरोधोद्ध	226	78
304.	खण्डश्च पूर्णकङ्कालो	654	145
305.	खङ्गचर्मधरं क्लृप्तं	203A	72
306.	खङ्गचर्मधरा नित्यं	137	56
307.	खङ्गचर्मधरो नीलो	151	58
308.	खङ्गोद्यतकरो दीर्घो	474	117
309.	गङ्गा च यमुना चैव	47	36
310.	गङ्गाद्यष्टनदीनां च	48	37
311.	गङ्गा द्वारे परमेष्ठी	423	109
312.	गङ्गाधरः शशिकला	550	128
313.	गजारूढा स्मितमुखी	390	102
314.	गणनाथाधिदैवश्च	539	126
315.	गतिर्वलनचार्याख्या	810	165
316.	गदायुधो रक्तवस्त्रः	512	123
317.	गदास्थाने च मुसलं	365A	98
318.	गद्गदध्वनिना युक्तो	757	159

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
319.	गन्धवादो धातुवादः	377	100
320.	गानं प्रियालुवृक्षस्य	1020	192
321.	गानाभ्यासविहीना च	784	162
322.	गान्धारस्वरसंयुक्तः	667	147
323.	गान्धाराख्यः स्वरवरो	509	123
324.	गान्धर्वास्त्रं नन्दनास्त्रं	302	85
325.	गायकानां हि सङ्केतं	892	175
326.	गिडदामिति वामं तु	858	171
327.	गीतनृत्तानुकूलो यः	860A	171
328.	गीतं वाद्यं च नृत्यं च	632	143
329.	गुञ्जाप्रमाणविवरं	863	172
330.	गुणैः कैश्चिद्विहीनोऽपि	718	155
331.	गुम्भकाम्बोजिकारागो	912	177
332.	गुरुवारे च रुद्रर्क्षे	673	148
333.	गुरौ चम्पकपुष्पं च	798	164
334.	गूढोक्तिर्विवृतोक्तिश्च	1039	194
335.	गृध्रस्था दक्षिणा पीता	168	63
336.	गृहीतमांसपिण्डश्च	475A	117
337.	गोक्षीरं माहिषक्षीरं	277	82
338.	गोदोहनाख्यो वज्राख्यो	771	160

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
359.	चञ्चत्पुटश्चाचपुटः	639	144
360.	चञ्चरीकावली गौरी	1070	197
361.	चञ्चरी सिंहलीलश्च	640	144
362.	चतुश्चत्वारिंशदेताः	825A	167
363.	चतुश्चत्वारि चैतानि	305	85
364.	चतुष्पाच्च धनुर्वेदो	285	83
365.	चतुष्षष्टिकलास्त्वेता	382A	101
366.	चतुरश्र त्र्यश्रमिश्र	624	141
367.	चतुरश्रः पुष्पपुट	814	166
368.	चतुर्थ उत्तमभ्राता	57	39
369.	चतुर्थीभौमवारोत्थो	542	127
370.	चतुर्दन्तगजारूढो	212	74
371.	चतुर्दशाङ्गुलं वामं	849	170
372.	चतुर्भिरेभिः पादैः	291	84
373.	चतुर्मुखं चतुर्बाहुं	1	27
374.	चतुर्मुखं चतुर्बाहुं	343	91
375.	चतुर्मुखश्चाष्टबाहुः	518	124
376.	चतुर्मुखैश्चतुर्वेदान्	468	115
377.	चतुर्वक्त्रश्चतुर्बाहुः	358	95
378.	चतुर्वक्त्रश्चतुर्बाहुः	397	104

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
379.	चतुर्वक्त्रश्चतुष्पादः	18	30
380.	चतुर्विंशतिधा वाक्य	959A	183
381.	चन्दनं तु द्विजातीनां	845	170
382.	चन्द्रलेखा चन्द्रसेना	1074	198
383.	चम्पकेषु यथा गन्धः	720	155
384.	चर्मासिपुत्रीं दधतं	407A	107
385.	चातुर्विध्यं धनुर्वेदे	292	84
386.	चामुण्डिकाशक्तियुक्तो	683	150
387.	चालीयं नृत्तचारी च	801	164
388.	चिकित्साङ्गप्रकाराणां	227	78
389.	चिकित्सायाः क्रमा एते	276	82
390.	चित्रघोषावली चैव	700	152
391.	चित्रलोहाश्ममृद्दा	381	101
392.	चित्रवस्त्रधरः पूज्यः	533	126
393.	चित्रसेनादयः पुत्राः	76	43
394.	चीरवल्कलसंवीतं	30	33
395.	चैत्री तु पूर्णिमा चैव	82	45
396.	छन्दःशास्त्रोक्तछन्दांसि	1045	195
397.	छन्दोऽदितिस्तथैवासीत्	334	90
398.	छन्दोभग्नं तु सम्बन्ध	957	183

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
399.	छायातरङ्गिणीरागो	917	178
400.	छुरिका स्रुक्स्रुवौ सूची	325	88
401.	छेकोक्तिश्चैव वक्रोक्तिः	1040	194
402.	जगतां भञ्जनं कुर्वन्	130	54
403.	जगदानन्दजनक	123	52
404.	जगदानन्दजनको	132	54
405.	जङ्घालं घनमालातिः	804	164
406.	जटां दधानः श्रित	589	135
407.	जटाधरं चतुर्बाहुं	12	29
408.	जटाप्रकरसम्बद्ध	459	114
409.	जटिलाश्श्मश्रुलाश्शान्ताः	33	33
410.	जपाकुसुमसङ्काशं	349	93
411.	जम्बूद्वीपस्थितो वीर	498	122
412.	जम्बूवृक्षाश्रितः श्रीमान्	520	124
413.	जयन्त्यां विजयश्चास्मि	418	109
414.	जयबन्धश्शङ्खबन्धो	1007	191
415.	जयश्रीर्विजयानन्दः	644	144
416.	जलूकिकाप्रयोगश्च	274	82
417.	जलोद्धतगतिश्चेन्द्र	1066	197
418.	जाड्यं चिन्ता वितर्कश्च	972	185

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
419.	जातानि पञ्चविंशेऽस्मिन्	1090	200
420.	जातिभ्रष्टानयस्तालः	626	142
421.	जातीपुष्पप्रियश्चैव	500	122
422.	जातूकर्ण्योऽभवन्मत्तः	456	113
423.	जितश्रमस्तालशास्त्रनिपुणो	860	171
424.	जिह्वारोगा अतीसारा	234	78
425.	जीवरूपेण कर्तव्या	446	111
426.	ज्योतिर्धामा पृथुश्चैत्रो	86	45
427.	ज्योतिषं च बिडालास्यं	351	93
428.	ज्योतिषो विमलश्चैव	309	86
429.	झञ्झाख्यश्च क्रतुर्द्योतः	1126	204
430.	झर्झरी झल्लरी गर्भी	831	168
431.	झेङ्कारभ्रमरीरागो	914	177
432.	टक्का स्यात्तु त्रिधा षड्ज	620A	140
433.	तकारात्ताण्डवं प्रोक्तं	633	143
434.	तक्षकश्च महापद्मो	162	61
435.	ततश्श्वेतो द्विबाहुश्च	45	36
436.	ततस्तुम्बुरुवीणाख्यः	698	152
437.	ततस्तुष्टो हरं ब्रह्मा	412	108
438.	ततो वर्णयतिश्चैव	651	145

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
439.	ततो व्यासो भरद्वाजो	453	112
440.	तत्तद्रोगानुसारेण	279	82
441.	तत्संयोगिपदद्वन्द्वं	203	72
442.	तत्रादिमे छन्दांसि तु	1047	195
443.	तथा कारणमालाख्यः	1031	193
444.	तथा चतुर्भुजागस्त्यो	1111	203
445.	तथाधिकाख्यालङ्कार	1030	193
446.	तथाधिकोपमत्वं च	953	183
447.	तथा पुरुषसुद्युम्न	62	40
448.	तथा ब्राह्मणजातीयो	684	150
449.	तथा लुण्ठितचारी च	811	166
450.	तथा शरभलीलाख्यो	643	144
451.	तथा शास्त्रेषु कुशलो	714	154
452.	तथा सुरटिमल्हारी	885	174
453.	तथैव छाया नाटी च	887	175
454.	तथैव ब्रह्मसावर्णिः	1115	203
455.	तथैव रासभीक्षीरं	278	82
456.	तथैवातिधृतिश्चाथ	1044	194
457.	तथैवार्थान्तरन्यासः	1034	193
458.	तन्त्रश्रीसिद्धिपङ्क्तिश्च	1091A	200

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
459.	तन्वीवृत्तं हस्तिमणि	1088	200
460.	तन्मे वदस्व देवेश	414A	108
461.	तपोनिधिं दयासिन्धुं	43	35
462.	तपोनिधिमहं शान्तं	26	32
463.	तपोनिधिस्सुतापश्च	94	46
464.	तयोर्मध्ये गीतकारी	795	163
465.	तस्मात्सर्वप्रयत्नेन	841	169
466.	तस्मादेते पञ्चतालाः	638A	144
467.	तस्य पट्टाञ्चलाग्राणि	864	172
468.	तानो जातिश्च रागाङ्गं	710	154
469.	तारतम्यविशेषज्ञा	786	162
470.	तालकालक्रियामानं	745	158
471.	तालमन्दप्रसन्नाख्यो	687	150
472.	तीक्ष्णासिपुत्रीबन्धेन	475	117
473.	तुरगारोहबन्धस्स्यात्	1013	191
474.	तुरङ्गमस्कन्धनिषण्ण	597	136
475.	तुरीये तत्षोडशकं	1048	195
476.	तुरीये ब्रह्मनिध्यात्म	1104	202
477.	तुषारकुन्दोज्ज्वल	565	131
478.	तृतीय उत्तमो नाम	55	38

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
519.	दशभिर्बिभ्रती हस्तैः	385	101
520.	दशमो ब्रह्मसावर्णिः	69	42
521.	दशाक्षश्शतवक्त्रश्च	308	86
522.	दशैवं चुम्बनस्थानानि	995	189
523.	दशोत्तरशतं तालाः	654A	145
524.	दानोपायाख्यदेवस्तु	391	103
525.	दान्तः शान्तः प्रसन्नात्मा	246	79
526.	दाहने कौमुदीनाथो	437	110
527.	दिवाद्ययामे देशाक्षी	893	175
528.	दिव्यभूपतिमात्रा च	260	81
529.	दीक्षातानो गजक्रान्त	776	161
530.	दीक्षा पत्नी रक्तवर्णः	72	42
531.	दीर्घदंष्ट्रो महावक्त्रो	477	118
532.	दीर्घपीवरदोर्दण्डः	220	76
533.	दुर्गाशक्तिस्सोमनाथो	781	161
534.	दूरस्थश्श्रूयते यस्तु	732	156
535.	दूर्वादलश्यामतनुः	610	138
536.	देवशिल्पीति विख्यातो	471A	115
537.	देवानामग्रणीरिन्द्रो	473A	116
538.	देवी सरस्वती कार्या	4	27

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
559.	धन्वन्तरिरिति ख्यातः	222A	77
560.	धन्वन्तरिस्ततो देवो	484	119
561.	धन्वन्तरेर्धनुर्वेद	1146	206
562.	धर्मश्च धर्मशास्त्राणां	335	90
563.	धर्मशास्त्रं पुराणेति	1150	206
564.	धर्मशास्त्रं सितं शान्तं	357	95
565.	धर्मो ज्ञानं च वैराग्यं	197	69
566.	धर्मो ज्ञानं च वैराग्यं	1140	205
567.	धवलाभसुखासन	363	97
568.	धांशन्यासग्रहापूर्णा	596	136
569.	धावद्धरिणमारूढं	195	69
570.	धावद्धरिणमारूढं	356	95
571.	धीरोदात्तो नायकश्च	980	187
572.	धूमध्वजं लोहिताक्षं	148	58
573.	धूम्रवर्णो नीलनेत्रः	682	150
574.	धैवतत्रयसंयुक्ता	586A	134
575.	धैवतस्वररूपं च	1163	207
576.	धैवताख्यस्वरवरो	530	125
577.	धैवतांशग्रहन्यासपूर्णा	578	133
578.	धैवतांशग्रहन्यासरिप	551	128

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
599.	नवमो दक्षसावर्णिः	67	41
600.	नवरोजश्च केतार	879	174
601.	नवाम्रपल्लवाभासं	369	99
602.	नागकर्णो दन्तिनेत्रो	525	125
603.	नागपाशधरो रत्न	152	59
604.	नागपाशधरो रत्नभूषणः	348	93
605.	नागबद्धस्तथोत्सङ्गः	816	166
606.	नाटीरागस्तथा गौरी	882	174
607.	नाट्यशास्त्रं कुक्कुटास्यं	408	107
608.	नाट्याङ्गलक्षणज्ञा च	787	162
609.	नातिदीर्घा नातिह्रस्वा	788	162
610.	नादः श्रुतिस्स्वरो ग्रामो	709	154
611.	नानादेशीयनृत्यज्ञो	793	163
612.	नायकश्च तथैवोपनायकः	981	187
613.	नायिकानां सहायास्तु	986A	188
614.	नारदो देवगन्धर्व	34	33
615.	नारदो ब्रह्मतनयो	1109	202
616.	नारायणं पाशुपतं	318	87
617.	नारायणश्च गोविन्दे	429	110
618.	नारायणास्त्रमात्रा च	262	81

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
619.	नारीरूपमुखं चैव	106	48
620.	नासाद्वारगतैर्नदैः	743	158
621.	नासारोगाः कण्ठरोगाः	238	79
622.	नितम्बिनीचुम्बितवक्त्र	605	137
623.	नितम्बिनीमन्द	575	132
624.	निद्रा चैव प्रबोधश्च	973	185
625.	निद्रालसं सा कपटेन	593	135
626.	निमील्य नयनद्वन्द्वं	750	158
627.	निरुक्तमिति निर्णीतं	347A	92
628.	निरुत्सुकस्सुतापश्च	96	46
629.	निर्दोषभाजकाष्ठेन	848	170
630.	निर्वेदश्च विषादश्च	970	185
631.	निवेशयन्ती श्रवणावतंसं	569	131
632.	निशा तथा कुसुमित	1079	198
633.	निषादर्षभगान्धार	546	127
634.	निषादाख्यस्वरवरो	537	126
635.	निष्कला गह्वरी सर्व	694	151
636.	नीरसौषरभूजाताः	846	170
637.	नीलवर्णः पङ्कजाक्षो	669	148
638.	नीलवर्णो धनुर्धारी	78	44

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
639.	नीलवस्त्रो मल्लिपुष्पी	519	124
640.	नीलोत्पलदलाभासः	210	74
641.	नीलोत्पलाभवपुरि	614	139
642.	नीविकां कर्करमयीं	852	171
643.	नृत्तशास्त्रमिदं ज्ञेयं	362	97
644.	नृपसङ्ख्याकशास्त्राणि	1151	206
645.	नेत्रकण्ठकपोलं च	994	189
646.	न्यूनाधिका श्रुतिर्यस्य	760	159
647.	न्यूनौपम्यमपूर्णत्वं	956	183
648.	पञ्चमस्वरगो हास्य	676	148
649.	पञ्चमाख्यस्स्वरः पित्र्य	523	125
650.	पञ्चमांशग्रहन्यासा	584	134
651.	पञ्चमी मत्सरीनाम्नी	690	151
652.	पञ्चमी स्याच्चित्रवती	693	151
653.	पञ्चमे जघनस्थानं	988	188
654.	पञ्चमो रैवतो नाम	59	39
655.	पञ्चवक्त्रो वृषारूढः	209	73
656.	पञ्चवक्त्रो वृषारूढः	367	98
657.	पणवं चेत्यादिकानि	1062	196
658.	पतत्प्रकर्षता वाच्य	958	183

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
659.	पताकस्त्रिपताकोऽर्ध	817	166
660.	पत्या सहासं परिरभ्य	553	128
661.	पद्मकर्कोटकौ शूद्रौ	163	61
662.	पद्मपत्रासनस्थश्च	15	29
663.	पद्मयोनिस्त्रयीमूर्तिः	165	62
664.	पद्मासनस्थं जटिलं	216	75
665.	पद्मासनस्था द्विभुजाः	120A	51
666.	पद्मिनी हस्तिनी चैव	976	186
667.	परकायप्रवेशश्च	379	100
668.	परगीतानुकारं यो	727	156
669.	परशूज्ज्वलहस्ताब्जो	116	50
670.	पर्जन्यनामा विज्ञेयो	102	47
671.	पर्यायाख्यस्त्वलङ्कारः	1032	193
672.	पाञ्चरात्राभिधं शास्त्रं	364	97
673.	पाटलाभः प्रसन्नास्यः	479	118
674.	पाठाक्षरव्यग्रहस्तः	870	173
675.	पातञ्जलाभिधं रक्तं	368	99
676.	पात्रसङ्क्रमणोपाय	792	163
677.	पापानि च प्रशाम्यन्ति	245	79
678.	पिण्डालके तु गोपालः	431	110

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
679.	पिण्डिकां पूरिकाकारसम्मिता	856	171
680.	पीतवर्णं कामशास्त्रं	403	105
681.	पीतवर्णः पिङ्गलाक्षः	674	148
682.	पीतवर्णं विशालाक्षं	405	106
683.	पीतवर्णो धनुर्वेदः	283	83
684.	पीतं वसाना वसनं	595	136
685.	पीतवासा महोरस्कः	221	76
686.	पीतवासाश्चम्पकेष्टः	506	123
687.	पीताम्बरधरश्शान्तो	464	114
688.	पुराणं चम्पकाभासं	359	96
689.	पुरा मुरासुरं हत्वा	859	171
690.	पुरूरवाश्च रुद्रश्च	1130	204
691.	पुलस्त्यं शिरसा नौमि	25	31
692.	पुलस्त्योऽत्रिर्मरीचिश्च	1110	203
693.	पुष्करद्वीप निलयः	538	126
694.	पुष्करेऽहं सुरश्रेष्ठ	415	108
695.	पुष्पदन्तस्सार्वभौमः	1133	205
696.	पुष्पसाधारणे काले	548	127
697.	पुष्पाञ्जलेस्तु योग्यानि	799	164
698.	पुस्तकं चाक्षमालां च	5	27

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
699.	पुस्तकं चाक्षसूत्रं च	491	121
700.	पूजितश्च शुभं दद्यात्	392A	103
701.	पूजितो मर्दयेच्छत्रून्	396A	104
702.	पूर्णचन्द्रोदयाभिख्या	261	81
703.	पूर्णवाङ्गत्रयोपेता	558A	129
704.	पूर्णेन्दुवदनां दिव्यां	491A	121
705.	पूर्णेन्दुवदना शुभ्रा	211	74
706.	पूर्वभावः कृतिश्चैव	938	181
707.	पूर्ववद्व्रणविन्यास	1100	201
708.	पूर्वा गजगता बाला	167	62
709.	पूर्वादिदिक्क्रमेणैव	1135	205
710.	पूर्वाषाढाभसञ्जातः	535	126
711.	पूर्वोक्तलक्षणैर्युक्तः	515	124
712.	पृथक्पृथक्सप्तविधाः	235	78
713.	पृथ्वी जलं तथा तेजो	1139	205
714.	पैनाकास्त्रं च वायव्यं	301	85
715.	पैशाचास्त्रं चेति	313	86
716.	प्रचण्डगतिनिर्धूत	133	55
717.	प्रतापभूपतिर्मात्रा	259	81
718.	प्रतापशेखरश्चान्यो	649	145

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
719.	प्रतिवस्तूपमा चैव	1025	193
720.	प्रतिहारतरश्चैवाप्य	307	86
721.	प्रत्यङ्गो गजलीलाख्य	641	144
722.	प्रत्यष्ठिलाख्यरोगश्च	242	79
723.	प्रत्याहतं विसृष्टं च	926	179
724.	प्रत्यूषश्श्वेतभास्तद्वत्	120	51
725.	प्रथमं घनगानं च	705	153
726.	प्रफुल्लसप्तच्छद	585	134
727.	प्रबन्धनायकास्त्वेते	980A	187
728.	प्रभाषिणीत्यादिकानि	1073	197
729.	प्रभासम्पूर्णवपुषं	128	53
730.	प्रभुशक्तिः प्रभावाख्या	383	101
731.	प्रभेदकं त्रिमूढं च	940	181
732.	प्रयोगकोटीरयुतो	287	84
733.	प्रयोगाणां विधानज्ञो	249	80
734.	प्ररोचनं च चलनं	936	180
735.	प्रवहो विवहश्शम्भुः	1124	204
736.	प्रसन्नमध्यनामा च	708	153
737.	प्रसन्नाद्याभिधश्चैव	707	153
738.	प्रसार्य गात्रं हस्तौ च	756	159

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
739.	प्रस्ताररीत्या वृत्तानां	1046	195
740.	प्रहर्षिणी चोर्वशी च	1071	197
741.	प्रह्लादस्तु सुवर्णाभो	109A	48
742.	प्राणबन्धुर्हि जगतो	153	59
743.	प्राणापानादिरूपेण	135	55
744.	प्राणोऽपान उदानश्च	1123	204
745.	प्रातिकूल्येन धावन्तं	134	55
746.	प्रातिवेशिनिकी चेटी	986	188
747.	प्रियव्रतसुतस्त्वेषः	58	39
748.	प्रियौ व्रतोत्तानपादौ	51	37
749.	प्रोद्यद्दिवाकरसमान	372	99
750.	प्रौढिः प्रीतिस्सम्मितत्वं	962	184
751.	प्लुतं तु द्वादशानां स्यात्	630A	143
752.	फाल्गुनी चाप्यमावास्या	80	44
753.	फाल्गुनी पौर्णमासी च	81	45
754.	फुल्लरक्तोत्पलाक्षौ च	176	65
755.	बङ्गाळी त्वौडवा ज्ञेया	558	129
756.	बद्धाश्च नीलसूत्रेण	839	169
757.	बलिः पातालनिलयो	111	49
758.	बहुभिः सहगानं तु	713	154

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
759.	बाणाग्रकोणस्थित	480	118
760.	बाला रतार्थं प्रविलीन	587	134
761.	बाहुल्येन प्रयोगस्तु	1050	195
762.	बिल्हरी जोगिसावेरी	873	173
763.	बुधे च पूर्वफल्गुन्यां	668	147
764.	बृन्दावने पद्मपाणिः	424	109
765.	ब्रह्मजातिश्चर्षभाख्य	663	146
766.	ब्रह्मविष्णुमहेशान	871	173
767.	ब्रह्मसूत्रोज्वलभुजो	110	48
768.	ब्रह्महत्याशिरस्कं च	202	71
769.	ब्रह्माणं कारयेद्विद्वान्	11	29
770.	ब्रह्मोक्तं परमं रूपं	16A	30
771.	ब्रह्मोक्तं परमं रूपं	341A	91
772.	ब्रह्मोक्तं परमं रूपं	361A	97
773.	ब्राह्मणो लोकविख्यातो	70	42
774.	ब्राह्मी शक्तिसमायुक्तः	657	146
775.	भक्तेन भस्ममिश्रेण	855	171
776.	भक्त्या ब्रह्मनिधिं नित्यं	1103	202
777.	भजसागुरुयुक्ता स्युः	1099	201
778.	भद्रो दत्तः कूचिमारः	978	186

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
779.	भयानकरसः शम्भु	524	125
780.	भयानकरसश्चार्क	680	149
781.	भयानका विषण्णा च	822	167
782.	भरद्वाजं महाशान्तं	39	34
783.	भर्त्रा समं केलिरता	618	140
784.	भविता रुद्रसावर्णिः	73	43
785.	भवेदक्षरवृत्तेषु	1094	200
786.	भस्मोद्धूलितसर्वाङ्गो	471	115
787.	भागीरथ्यां पद्मतनुः	425	109
788.	भानुवारे च पुष्यर्क्षे	655	145
789.	भानुवारे जपापुष्पं	797	164
790.	भाषाङ्गन्याख्याप्यलङ्कारिणी	696	151
791.	भाषाश्वशरनागाब्धि	1082A	199
792.	भुजवीरस्थितस्तम्बेरम	1071A	197
793.	भूषणं वृक्षवनिता	496	121
794.	भूषामरकतासक्तो	527	125
795.	भृगवो नाम निर्दिष्टाः	445A	111
796.	भृगुवारे च चित्रर्क्षे	677	149
797.	भृशुण्डी क्रकचः कण्ठः	324	88
798.	भेदोपायाख्यदेवस्तु	393	103

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
799.	भेदो युक्तिस्समाधानं	930	179
800.	भैरवीराग आनन्द	877	174
801.	भैरवो मालवाभिख्यः	872	173
802.	भोजनं चैव संरोधो	946	182
803.	भ्रातरः पुरुहूतस्य	136	56
804.	भ्रुवौ नेत्रे नासिका च	806	165
805.	मण्डलाकृतिसंज्ञं च	996	189
806.	मणितं पेटनं पाद	1001	190
807.	मणिमाला जलधर	1068	197
808.	मत्तकोकिलरागश्च	889	175
809.	मत्ताक्रीडा च ललिता	1087	199
810.	मत्तेभवाहना हीर	387A	102
811.	मत्तेभविक्रीडितं च	1082	199
812.	मदनं मानवास्त्रं च	303	85
813.	मधुपानं तथोद्यानं	965	184
814.	मधुररससमेतं	483	119
815.	मधूकतैलमित्यादि	268	81
816.	मध्यमाख्यस्वरो देव	516	124
817.	मध्यमादिश्च रागाङ्ग	554	128
818.	मध्यमांशग्रहन्यासा	566	131

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
859.	मातुलुङ्गं जलूकाख्य	331	89
860.	मात्रा प्रोक्ता पुनर्लक्ष्मी	265	81
861.	मात्रावृत्तं वर्णवृत्तं	1051	195
862.	मात्रावृत्तेषु सर्वत्र	1098	201
863.	मानसोत्तरशैलस्थः	543	127
864.	मायातरङ्गिणीरागो	918	178
865.	मार्कण्डो वटके चैव	432	110
866.	मालवश्रीस्तु रागाङ्ग	604	137
867.	मालवस्त्वौडवो ज्ञेयो	606	138
868.	मालिनी स्रक्शशिकला	1075	198
869.	माहेन्द्रीशक्तिकश्चात्रि	679	149
870.	माहेश्वरीशक्तियुक्तो	662	146
871.	मिथ्याध्यवसितिश्चैव	1035	193
872.	मुक्तं चैवाप्यमुक्तं च	289	84
873.	मुक्तं बाणादिविज्ञेयं	290	84
874.	मुक्ताभूषितसर्वाङ्गीरपः	193A	68
875.	मुक्तामुक्ताखिलशमे	316	86
876.	मुक्तामुक्तानि शस्त्राणि	299	85
877.	मुक्ताहारसमायुक्तां	7	28
878.	मुखे तत्पुरुषे	638	144

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
879.	मुनयस्तु प्रकर्तव्याः	34A	33
880.	मुष्टिश्च शिखराभिख्यः	818	167
881.	मुहुरुच्छ्वासनिश्वास	742	157
882.	मूर्च्छना हारिणाश्वा	582A	134
883.	मूर्धस्थानं समारभ्य	993	189
884.	मृगराशिभवस्त्रिष्टुप्	514	124
885.	मृगशीर्षस्सिंहमुखो	819	167
886.	मृगीजातिश्च बडवा	977	186
887.	मेघः पूर्णोदयश्चासौ	615	139
888.	मेदोन्मितं जराक्रान्तं	847	170
889.	मेधातिथिर्वसुस्सत्यः	91	46
890.	मेलयित्वा च पञ्चाशत्	315	86
891.	मोट्टायितं कुट्टिमितं	827	168
892.	मौष्टिकं परिघश्चैव	298	85
893.	यज्ञश्च रोचनश्चैव	98	46
894.	यज्ञो विभुस्सत्यसेनो	100	47
895.	यथाशास्त्रप्रयोक्ता च	248	80
896.	यथाशास्त्रप्रयोगेण	729	156
897.	यदि प्रसन्नो मे नाथ	413	108
898.	यमवायुशिवेन्द्राश्च	197A	70

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
939.	रैवतश्चाक्षुषो वैवस्वता	1114	203
940.	रोगास्साध्या असाध्या ये	229	78
941.	लक्ष्मीतालश्च लक्ष्मीशो	652	145
942.	लक्ष्मीभाषाश्वहेरम्ब	1075A	198
943.	लघुगुर्वादिभिर्वान्यैः	867	172
944.	ललाटभागे लक्ष्यं च	107	48
945.	ललिताथ तृतीये तु	895	176
946.	ललितापञ्चमाभिख्यो	890	175
947.	लवणाब्धिश्चेक्षुवार्धिः	1138	205
948.	लवणोदः प्रकर्तव्यो	182	66
949.	लवित्रमार्जनीशूर्प	329	89
950.	लवित्रमास्तरः कुन्तः	297	85
951.	लाक्षातैलं च बिल्वादि	267	81
952.	लीलया मोहयन् विश्वं	462A	114
953.	लीलविलासतालोऽन्यो	653	145
954.	लेखनीं पुस्तकं पाशं	461	114
955.	लोपामुद्रासमेतं	46	36
956.	लोहकुण्डलकोपेतं	349A	93
957.	वक्त्रे नराकृतिः प्रोक्ता	179	65
958.	वक्री दोषी चेति	739A	157

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
979.	वात्स्यायनीये सम्प्रोक्ता	1002A	190
980.	वातोर्मी मौक्तिकीमाला	1064	196
981.	वामदेवमुखे	637	143
982.	वामभागगतः कार्यो	20	30
983.	वामहस्तस्वभावा	784A	162
984.	वामाङ्गुष्ठं समारभ्य	992	188
985.	वामोच्चकरे पद्मं	352A	94
986.	वायुवीयोत्तरैशानी	1136	205
987.	वाराहाभिनयस्सर्व	830	168
988.	वाराहीशक्तियुक्तश्च	675	148
989.	वासीपर्वतकल्हार	327	89
990.	वासुकिश्शङ्खपालश्च	161	61
991.	वासुदेवस्वरूपेण	365	98
992.	वाहाधिदेवते वक्त्र	495	121
993.	विजयायां महारूपः	430	110
994.	विज्ञेयं च प्रतिमुख	932A	180
995.	विटाधिपति बन्धश्च	1014	191
996.	विटो विदूषकश्चेटः	983	187
997.	वितर्किता शङ्किता	823	167
998.	वितालदोषी कपिला	736	157

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
1039.	वेणुवीणासमैर्नादैः	730	156
1040.	वेदाग्नि शैलशर	625	141
1041.	वेलावली द्वितीये तु	894	176
1042.	वेलावली रामकलिः	1166	208
1043.	वैद्यशास्त्रार्थतत्त्वज्ञः	247	79
1044.	वैराग्यस्य शिवः प्रोक्तः	1141	205
1045.	वैवस्वतो मनुर्नाम	63	40
1046.	वैश्यजातिर्मध्यमाख्यः	671	148
1047.	वैष्णवीशक्तियुक्तश्च	670	148
1048.	व्यपलोलुकनामा च	688	150
1049.	व्यवधानं भवेदेषा	851	171
1050.	व्यवस्थितं तु यद्गीतं	752	158
1051.	व्याख्याकरश्चाभिनव	781A	161
1052.	व्याजस्तुत्यभिधो व्याज	1028	193
1053.	व्यादाय वदनं यस्तु	748	158
1054.	व्याधिनाशे शत्रुनाशे	925	179
1055.	व्यासः परशुरामश्च	90	45
1056.	व्यासः समस्तधर्माणां	112	49
1057.	व्रणरोगाः पित्तरोगाः	240	79
1058.	शक्त्याद्यायुधसम्पन्नहस्तं	194A	69

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
1079.	शाल्यन्नभक्षणप्रीतः	541	127
1080.	शास्त्रं पाशुपतं शुभ्रं	366	98
1081.	शिक्षा कल्पो व्याकरणं	1149	206
1082.	शिक्षको भावकश्चैव	722	155
1083.	शिक्षा प्रजापतिर्ज्ञेयः	333	90
1084.	शिक्षा शुभ्राभयकरा	340	90
1085.	शिखण्डिबर्होच्चय	601	137
1086.	शिरः करः कटिर्वक्षः	805	165
1087.	शिल्पशास्त्रमलङ्कार	1156	207
1088.	शिल्पी मरकतश्यामः	472	116
1089.	शिवपञ्चाननोद्भूताः	636	143
1090.	शिवशक्तिसमायोगात्	634	143
1091.	शुक्लवर्णं तु शकुनं	404	106
1092.	शुद्धनट्टा सालगाख्य	900	176
1093.	शुद्धसावेरिका तोडी	875	173
1094.	शुद्धस्फटिकसङ्काशो	155	59
1095.	शुभाय मे सदा भूयात्	125	52
1096.	शुभ्राभश्च चतुर्दन्तः	156	60
1097.	शूलं दण्डं चाक्षसूत्रं	469	115
1098.	शूलरोगास्तालुरोगाः	236	78

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
1139.	षड्जादिग्रामत्रितये	693A	151
1140.	षड्जादिस्वरवर्याणां	494	121
1141.	षड्जादिस्वरवर्याणां	544	127
1142.	षड्जाभिधस्वरवरो	497	122
1143.	षड्भिर्भुजैश्शक्तिचाप	389	102
1144.	षष्टियोजन विस्तीर्णः	476	117
1145.	षष्ठस्तु चक्षुषः पुत्रः	61	40
1146.	संयुताख्यः कर्कटाख्यः	1008	191
1147.	सँल्लापश्चुम्बनं गाढा	1000	190
1148.	संवर्तकः कपिर्भीमो	1127	204
1149.	संवेष्ट्य तर्जनीं वामां	865	172
1150.	सङ्कर्षणः पाञ्चरात्रं	337	90
1151.	सङ्केतवीक्षां दयिताय	577	133
1152.	सङ्गीतश्रुतिभेदास्तु	697	151
1153.	सङ्गीताङ्गप्रभेदास्तु	711	154
1154.	सङ्ग्रहश्चोदाहरणं	934	180
1155.	सङ्ग्रामे रूपलावण्यं	924	178
1156.	सत्रया ऋषभत्यक्ता	611	138
1157.	सदा कालीसमायुक्तः	460	114
1158.	सदा देवाङ्गनागीत	473	116

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
1159.	सदानन्दितचण्डीशं	861	172
1160.	सदाशिवश्शिवो ब्रह्मा	778	161
1161.	सद्दिव्याग्निकुमाराख्या	257	80
1162.	सन्दश्य दशनास्सर्वान्	740	157
1163.	सन्दंशो मुकुलश्चैव	820	167
1164.	सन्दष्टदोषी चोद्धुष्ट	735	157
1165.	सन्धिर्विरोधो ग्रथनं	937	181
1166.	सप्तकोणं चैककोणं	837	169
1167.	सप्तधातूपधातूनां	228	78
1168.	सप्तमी हृष्यकेत्येताः	692	151
1169.	सप्तमे च तथैवेन्द्रो	450	112
1170.	सप्तर्षयो वसिष्ठस्तु	36A	34
1171.	सप्तहस्तश्चतुःशृङ्गः	145	57
1172.	सप्तार्चिरिव भास्वन्तं	27A	32
1173.	समञ्चितश्चैव मिश्र	672	148
1174.	समपादा प्रतिष्ठाप्या	6	28
1175.	समाधिः प्रत्यनीकं च	1033	193
1176.	समा प्रलोकिताख्या च	821	167
1177.	समुद्रमिक्षुकाण्डं च	183	66
1178.	समुद्रो नगरं युद्धं	963	184

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
1179.	सम्यग्भूषणभूषाढ्या	789	162
1180.	सम्पूर्णभैरवी ज्ञेया	556	129
1181.	सम्पूर्णा कथिता तज्ज्ञै	554A	129
1182.	सम्प्रोक्ताः बाह्यसुरत	1000A	190
1183.	सव्यहस्तेऽक्षमालां च	2	27
1184.	सव्यहस्तेऽक्षमालां च	344	91
1185.	सव्येनारीन्पीडयन्तं	104	47
1186.	सर्पार्चिरिव भास्वन्तं	27A	32
1187.	सर्वछन्दस्सु सम्भूत	1092	200
1188.	सर्वतोभद्रतानश्च	768	160
1189.	सर्वतोमुखबन्धश्च	1012	191
1190.	सर्वपापविनाशिन्यः	124	52
1191.	सर्वप्रयोगकुशलः	791	163
1192.	सर्वरोगविनाशाय	272	82
1193.	सर्वलक्षणसंयुक्तं	14	29
1194.	सर्वसस्यालयां शुभ्रां	175	65
1195.	सर्वसस्यालयां शुभ्रां	191A	68
1196.	सर्वे देवाः ब्रह्मनिधौ	1172	208
1197.	सर्वे रोगाः प्रणश्यन्ति	243	79
1198.	सर्वेश्वररसाभिख्या	264	81

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
1199.	सहाश्रिताद्रिवसति	529	125
1200.	सहोक्तिर्विंशतितमो	1026	193
1201.	साङ्ख्यं तत्कपिलं बभ्रु	371	99
1202.	सामवेदस्तथा यज्ञे	428	109
1203.	सामवेदोऽपि गोत्रेण	211A	74
1204.	सामान्यं गजरूपेण	156A	60
1205.	सामान्यभूपतिर्मात्रा	258	80
1206.	सामुद्रकं रत्नशास्त्रं	376	100
1207.	सारणी पञ्चमी मन्द्र	702	152
1208.	सार्थिमाली धृतीमाली	310	86
1209.	सार्धैकयवमानं स्यात्	834	169
1210.	सावित्र्याख्यो नागयक्ष	769	160
1211.	सिंहराशिसमुद्भूतो	521	124
1212.	सिंहविक्रीडितो लीला	648	145
1213.	सिंहासने समासीनं	198	70
1214.	सितगण्डस्थलोद्भासि	465	114
1215.	सितं व्याकरणं ज्ञेयं	345	92
1216.	सिता नीला पाटला च	49	37
1217.	सिद्धचारणगन्धर्व	462	114
1218.	सुन्दराङ्गं पद्मवर्णं	406	106

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
1259.	स्वादूदो मौक्तिकाभासो	188	67
1260.	स्वाधीनपतिका चैव	984	187
1261.	स्वायम्भुवं घनश्यामं	31A	33
1262.	स्वायम्भुवमनुस्त्वाद्यः	1113	203
1263.	स्वारोचिषो द्वितीयस्तु	53	38
1264.	स्वाहां तु दक्षिणे पार्श्वे	146	58
1265.	हंसध्वनिश्च झेङ्कार	913	177
1266.	हंसयानेन कर्तव्यो	16	29
1267.	हंसयानेन कर्तव्यो	341	91
1268.	हंसयानेन कर्तव्यो	361	97
1269.	हठकाम्भोजिकारागः	921	178
1270.	हनुमत्तोडिकादीरः	916	178
1271.	हनूमान् रामपादाब्ज	113	49
1272.	हरिः कनकवर्णः स्यात्	352	94
1273.	हरिद्वस्त्रसमायुक्तः	526	125
1274.	हरिर्विरामके चैव	628A	142
1275.	हरिस्सोमो वायुधर्मौ	1152	206
1276.	हलदण्डलतावीणा	321	88
1277.	हविर्भानुस्सुमेधश्च	88	45
1278.	हविष्मन्तो वरिष्ठश्च	93	46

क्रमसङ्ख्या	श्लोकप्रारम्भः	श्लोकसङ्ख्या	पुटसङ्ख्या
1279.	हविष्यश्च गविष्ठश्च	447	112
1280.	हस्ताभ्यामभिमुख्याभ्यां	200	71
1281.	हावो भावश्च हेला च	826	168
1282.	हास्ये हासस्तथा स्थायी	968	185
1283.	हिन्दोळको रिधत्यक्तः	576	132
1284.	हिरण्यगर्भसदृशं	40	35
1285.	हिरण्यरोमा वेदश्रीः	87	45
1286.	हेमप्रभाभासुर	579	133
1287.	ह्रस्ववक्रच्छुरी प्रोक्ता	330	89





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